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Special 24-page Issue

Giant Screen Theater Assoc. Conference, Draws 1000 to New York City

Attendance at the 1999 annual conference of the **Giant Screen Theater Association** topped the expected 1,000 mark: 1,013 delegates came to New York City from 31 countries for the Sept. 11–15 meeting. This nearly ties the organization's record of 1,018 in Vancouver in 1997.

The confab consisted of five days filled with screenings of new films, presentations on films in progress, a trade show, panel discussions, an awards ceremony, and social events. The conference concluded with a three-hour technical session and a tribute to LF pioneer **Francis Thompson**. A separate day-long symposium on the role of LF in lifelong learning preceded the main meeting.

Except for screenings, most conference sessions and the trade show were held at the Hilton Hotel and Towers in midtown Manhattan. Three venues presented LF films: the **Sony IMAX® Theater Lincoln Square**, the **Liberty Science Center** in Jersey City, NJ, and the **American Museum of Natural History**, although the latter was not an official conference host.

The November issue of *MaxImage!* will include additional coverage of conference activities.

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Not officially present

Two invitation-only events preceded the conference: a lunch for theaters that have booked **Disney**'s ***Fantasia 2000*** and an evening screening of a rough-cut version of **MacGillivray Freeman Films'** ***Dolphins***, both held on Friday, Sept. 10, at the Sony theater. (*MaxImage!* was invited only to the latter.)

More than 75 people attended the *Fantasia* lunch, at which they saw 15/70 footage of three sequences from the film and heard about the marketing plans and Web site (www.fantasia2000.com) to be activated in mid-October. According to sources and *MaxImage!*'s own research, about 70 theaters worldwide have booked *F2K* (as it has become known), only a handful of which are non-commercial. (See box at right.)

In a sense, *Fantasia* haunted the conference: new banners for the film were plastered throughout the Sony theater, and it was a frequent topic of hallway conversation, as people speculated about how it will perform and what effect it will have on the industry. But there was little or no reference to it in panel discussions, and no reps from Disney or distributor **Buena Vista Pictures Distribution** attended the conference proper.

With the *Dolphins* screening, MFF repeated its strategy, begun in Vancouver in 1997 with ***Everest***, of soliciting input from potential customers before the editing process is complete. Director **Greg MacGillivray** introduced the film saying that he intended to add some sunsets and other scenes with reddish hues to balance its "color palette" which naturally tended to

*(See **GSTA** on page 6)*

Fantasia 2000 Update

Although early announcements from Disney and Imax predicted that *Fantasia 2000* would garner 100 bookings in LF theaters worldwide, it now appears that about 70 or 75 will open the film on Jan. 1, 2000. (The official list of theaters is due out on Oct. 21, when the film's marketing campaign and Web site are formally launched.)

Disney's insistence that *F2K* be the only show on a theater's schedule apparently kept a number of museum theaters from signing up.

The majority of commercial theaters, especially conventional exhibition chains, have booked *F2K*, although most destination theaters and theme parks have not. Approximately half of the world's 30 or so standalone commercial IMAX theaters have booked, and so have the chains listed below.

Institutional Theaters:

Minnesota Zoo, *Apple Valley, MN*
Science Place, *Dallas, TX*
Henry Ford Museum, *Dearborn, MI*
Louisville Science Center, *Louisville, KY*
Science Museum of Virginia, *Richmond, VA*
Pacific Science Center, *Seattle, WA*
L'Hemisferic, Valencia, *Spain*

Total institutitonal: 7

Exhibition Chains:

Cinema Plus (Australia):	6 (of 7)
Cinemark (US):	4
Edwards (US):	4
Famous Players (Canada):	7
Imax (O&O and JVs):	7
Marcus (US):	2
Muvico (US):	1
N.e.U.e. (Germany):	3
Regal (US):	5
Sheridan (UK):	2
Sony:	4 (of 5)
Total chains:	**44**
Total other commercial :	**15**
Grand total:	**66***

*We assume that several bookings we were unable to confirm by press time will bring the total to about 75.

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Quote of the month.

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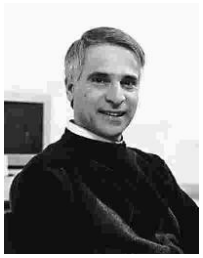
Shindler's Site



by Marty Shindler

Keeping up with Changing Technology

Since the introduction of the personal computer nearly two decades ago, keeping up with changing technology has been a challenge. It's never been easy, but the rate of change keeps accelerating, making it ever more difficult. It challenges our production and post-production departments as well as the administrative side of our businesses. Even at home we have to face the problems of obsolescent formats and equipment.

According to Internet service TrendWatch, "two out of three creative professionals say 'keeping up with technology' is their Number One business challenge. The Number Two challenge is deciding where their business should go in the future (61%) and [Three is] finding qualified employees (45%)."

On the production side, there have always been many technical options. Where would CGI look better than a live action shot? Might CGI also eliminate certain risks for the production team and be more economical overall? Should we use real or virtual sets, or some combination of both? As demonstrated by ***Siegfried & Roy: The Magic Box***, the computer-generated sets are becoming more innovative and economical all the time

New films stocks are routinely being announced, leading directors and DPs to ask, "Should we shoot the stock that was introduced a few months ago, or wait to see what will be available when we begin principal photography?"

In the end, producers and directors have to decide what will make the shot look better on the screen, and at what price.

Perhaps some of the most complex technology issues face the post-production side of our business, where hardware and software seem to change on an almost daily basis.

It was not that long ago that SGI hardware was dominant in post houses, with the Macintosh platform running a close second. Sure, specialized equipment from vendors such as Quantel, Sony, and others was in use. But this was before the advent of the PC and the Windows NT operating system. Their distinct advantage: lower cost.

Today, the NT platform running on workstations from a variety of equipment vendors has made significant inroads into the post-production world. CPU speeds keep increasing while cost of memory and storage keeps declining. (Unfortunately, we can expect last month's tragic earthquake in Taiwan – home of 10% of the world's chip fabrication plants – to spell the end of dirt cheap memory for some time to come.)

In the early days (two or three years ago) not much software could run on NT, but that has changed. A few companies focussed on NT, and their lower-cost packages gave the mainstream vendors a run for their money. They have thus been forced to develop their products for a distinctly cross-platform market. Competition in this arena is now intense.

Other important post-production tools such as scanners (including telecines) and recorders are undergoing rapid changes. As workstations become capable of handling larger file sizes, image scanning at 2K, once considered adequate, is giving way to 4K, leading many facilities to rethink their equipment configurations. LF production often requires 6K or even 8K images.

On the recorder side, CRT film recorders are still the mainstays, at least in terms of number of units in service. Several companies are working on less expensive laser recorders, claiming that the image is better. Cost and manufacturing issues continue to plague a few in this group. Time will tell how they will fare in the marketplace.

Networking entails another set of rapidly shifting technologies: 10-base-T, 100-base-T, and various other high-speed configurations for internal networks give employees the ability to transfer information and work product quickly and easily. Basic dial-up, dedicated T1, ISDN, switched DS3, OC3, and OC12, allow companies to communicate with the outside world. Which of these is best is highly dependent on the needs and circumstances of the specific company.

Remember Moore's Law? That law of technological change, according to one of the founders of Intel, states that the speed of processors doubles every 18 months, while prices decrease.

In the world of the Internet, companies creating new products are faced with serious challenges in managing their products' life cycles. People purchasing these products confront the challenge of figuring out which technology to buy, when, and how to get the best price. They also have the added worry that what they buy may be out of date the next day.

So what is a company to do? What can be done to maximize value of money spent on new equipment? How can one avoid the impulse to buy the latest, just because of some new bells and whistles?

The answer, in one word, is "plan." The key to surviving in this environment is to manage decisions about new technologies. Don't let the new technologies manage your decisions.

Companies go through periodic rounds of purchasing decisions. Holding purchasing until specified times in the fiscal year allows for a fair assessment of equipment needs. Perhaps the *only* exception should be equipment required to meet unexpected work requirements that will (hopefully) be associated with added revenue.

Of course, for many this is easier said than done. However, I have found a useful tool to be the capital plan, a process whereby an inventory of the current equipment is made, listing the important features of each component.

Useful life – stated in either

*(See **SHINDLER** on page 14)*

A Director Learns the LF Ropes

by Michael Caulfield

There's a line every director dreads hearing on a set. After your lengthy and passionate explanation of the shot you're about to film, the director of photography looks at you intently, curls his lip and says: "Oh well. It's *your* film." It's the moment when you and that cameraman have irrevocably parted ways, when you might as well shake hands and retire to a neutral corner if not out of the ring all together. Sorrowful regret is all that's left.

Not, I hasten to add, that's it's ever happened to me. But hey, you hear war stories that chill your directorial blood. And curiously, it's always the DP on your current film, talking about his last shoot. I'm never sure whether they do it to make you feel better or simply to warn you.

After 20 conventional films though, I believed that even if I wasn't always brilliant, I was never less than competent, and could hold my own with most DPs in any situation. Then my first LF film came along and this fragile web of self-delusion crumbled into ignominious dust.

Directing your first LF film (in my case, ***Africa's Elephant Kingdom***) is a little like having a baby. Intellectually, you're probably in great shape: you've read all the books, seen all the movies, maybe even practiced with a tolerant friend's toddler. But nothing – and I mean *nothing* – can prepare you for the reality! Moments like this:

Location: The African plains. Day one.

Scene: A long line of elephants walking across the horizon, dust storms behind them.

Me: "Pan with them from left to right."

DP ***Tom Cowan***: "OK."

The camera rolls, sounding like an industrial sewing machine that eats dollars. I'm watching the elephants and watching the camera. Nothing. It hasn't moved.

Me: "Tom, pan with them."

Tom: "Okay."

The author on location with the IMAX Solido® camera for Galapagos./

I look again. Still nothing. By now the shot's been running about fifteen seconds and I have visions of the shooting ratio joining my stress level. What the hell is he doing?

Me: "Will you please pan!!!"

Tom (very calm): "I am."

I stare at the camera and maybe, just maybe, I think I can detect a tiny sideways movement. If he keeps going at this rate, the entire film will consist of this one shot.

Me (hysterical): "CUT!"

The camera winds down.

It seemed like a good time for morning tea. Over a piece of Kenyan cake, Tom gently explained a number of LF truths which I had thought I already knew, and thus my education really began. Over the ensuing months, I was in a permanent state of gratitude for his experience, his knowledge, and his willingness to stretch the boundaries of the so-called "Rules of Large Format." When you're learning an entirely new film vocabulary, it helps to have a patient teacher.

Which brings me to the point of this piece, the wonderful interdependence that can exist between a director and a DP on an LF film. Filmmaking, they say, is a collaborative art, but all too often that is not the reality. With Tom in Africa, and later with the delightful **Reed Smoot** in South America [helping with ***Galapagos***], I discovered again the enduring thrill of shared creation, when ego matters less than content. Both these cameramen

(See ***DIRECTOR*** *on page 14)*

CORRECTIONS

"BIG shorts: An Irreverent History" (*MaxImage! Sept. 1999*) contained several errors and omissions. Members of the ISTC Production/Technical committee have pointed out that *Boar Pigs* was not kept out of the Barcelona conference because of any objection to its title or content but only because the deadline for receiving 15/70 footage for the various sessions had long passed, and the reels had already been laboriously assembled.

The location of the first Big Shorts Festival in Vancouver was given incorrectly: it was held at the Alcan Omnimax Theater at Science World British Columbia. This error was introduced in editing, and was not the fault of author Kim Nelson.

The article did not mention that Ingrid Lae, chief projectionist at Science World, was largely responsible for persuading the science center's management to host the festival, and donated her labor and technical expertise to the program.

Catherine Shaw's name was misspelled, and her role as producer of the short, *East End*, was not mentioned, nor was Geraldine Swayne, the film's director, credited.

The item on the German short film *Klassiker* (*Shorts, MaxImage! Sept. 1999*) incorrectly said that the film was to have been shown at the Big Shorts Festival during the 1999 GSTA conference. It was never on the program.

We regret these errors.

THE BIZ

DEALS

Imax buys Digital Projection Int'l

Imax Corporation announced in early September that it had acquired UK-based **Digital Projection International, PLC**, a manufacturer of video projection systems. Founded in 1989 as part of the Rank Organization, DPI helped develop Texas Instruments' Digital Light Processing technology, which is at the heart of DPI's projectors. DPI is the holding company of Digital Projection, Ltd., of Manchester, England, and Digital Projection, Inc., of Kennesaw, GA.

Terms of the purchase were not disclosed, although trade publications cited expert estimates of between US$25 million and $30 million for the purchase of all outstanding DPI shares. An Imax press release asserted that "the acquisition is not expected to have a material impact on Imax's earnings in 1999 or 2000."

Conventional projector manufacturer Ballantyne of Omaha had been planning to buy DPI before Imax stepped in and closed its deal.

The reasons for the purchase were not immediately clear, beyond company statements that the acquisition would permit Imax to explore "the synergies of brand leverage, shared research, and joint product development." However, the move complements recent acquisitions of electronic technologies for film scanning and recording, as well as Imax's development of SANDDE, a computerized 3D animation system, and its research into a digital motion picture camera.

At the GSTA conference in New York, Imax co-CEO **Richard Gelfond** suggested to *MaxImage!* that the company's connections to Hollywood studios and exhibition chains could put it in a good position to make electronic cinema deals in the conventional, non-LF arena. *MaxImage!* had heard a rumor that an electronic replacement for 15/70 film projectors might be developed in as little as 18 months, but Gelfond and another top Imax executive denied this.

Ultimate G's lands distributors

Sky High Entertainment, Inc., the Quebec-based producer of ***Ultimate G's: Flying to the Extreme***, a 3D LF film on aerobatics, has announced that the film will be distributed in North America, South America, Australia, and New Zealand by **nWave Pictures Distribution**. This will be the first external production to be distributed by nWave.

European distribution will be handled by **First E Distribution**, a new company founded by **Staffan Forssell** of the **Swedish Museum of Natural History**. (Forssell will continue to work at the museum while running First E.)

In Japan and Asia the film will be distributed by **Sky East**, a company formed by **Kasho Furuya** of **Cinema Japan, Inc**.

Ultimate G's is being originated entirely on 8/70 using the **Iwerks** 8/70 cameras and 3D rig, and will be available in 15/70, 10/70, and 8/70 formats. Executive producer **Carl Samson** tells *MaxImage!* that shooting will wrap in November, and the finished film will premiere at the **IMAX Le Théâtre à Québec** in his home town of Quebec City on February 21, 2000. General release will be in March.

Sky High Entertainment is shooting Ultimate G's *in Québec with the Iwerks 8/70 3D rig.*

Ogden to sell entertainment wing

In response to plunging share prices, **Ogden Corporation**, a global conglomerate with primary business areas in energy, aviation, and entertainment, has announced it will sell the latter two entities. This is a change from an earlier plan that would have split the existing businesses into two separate public companies.

The LF Films and Theaters division of **Ogden Entertainment** is distributor of ***The Old Man and the Sea***, producer of ***Amazon***, management company for the **Ontario Mills Ultrascreen Theatre** in Ontario, CA, and part-owner of the **Arizona Mills IMAX Theatre** in Tempe, AZ. The overall entertainment group, with US$550 million in annual revenues, also has interests in themed and location-based attractions, food and beverage concessions, concert promotions, artist management, and recordings. It was not clear at press time whether these various divisions would be sold together or separately.

Paul Fraser, vice president of the LF

THE BIZ

DEALS

division, remains with the organization, but his boss, **Paul Ablon**, Ogden's Chairman and CEO, resigned in the management shuffle that followed the news.

Extreme reclaims dist of *Extreme*

In a deal closed on Sept. 17, **Extreme Productions** has reclaimed regional distribution rights for ***Extreme*** that it had originally contracted out to **Imax Corporation**. Extreme was marketing the film through its own distribution organization in Canada, Europe, the Middle East, and Africa, while Imax handled the rest of the world, including the United States.

With financing obtained from a private investor and a Los Angeles bank, the producers exercised a contract option and refunded the advance Imax had made to secure the rights, thereby regaining worldwide distribution.

Extreme principals **Peter Beyak** and **Neils de jong Franken** tell *MaxImage!* they are planning a new collective US launch for spring/summer 2000 which will be preceded by a seven-part "The Making of *Extreme*" television series on cable sports outlets ESPN and ESPN2. The series has already run on the Canadian cable channel Outdoor Life, and will also be made available to local broadcasters in cities with theaters that book the LF film. Presenting sponsor **Saab USA** plans a national sweepstakes promotion to support the US launch.

FILM STOCK

Iwerks narrows losses in Q4, FY

Iwerks Entertainment closed the fiscal year ending June 30, 1999, with a net loss of less than half the previous fiscal year's – US$4.78 million vs. $11.56 million – and increased revenues – $34.87 million vs. $25.07 million. Per-share loss for the year was $0.39, compared to a loss of $0.95 last year.

The three months ending in June saw the net loss increase slightly over the same period last year, from $2.48 million (–$0.20 per share) in 1998 to $2.58 million (–$ 0.21 per share) this year. The company attributed $1 million of this year's Q4 loss to the unexpected cancellation of a contract in Asia. Revenues for Q4 increased over last years' figures, from $6.55 million for the three months ending June 30, 1998, to $8.42 million for the same period this year.

In September, Iwerks announced that it had made a deal with **MacGillivray Freeman Films** to develop ride simulator films based on future MFF films, the first of which will probably be ***Wild California***.

Cinema Plus profits drop 97.5%

Australian LF exhibitor **Cinema Plus Pty. Ltd.** reported a 97.5% drop in its net profits for the fiscal year ending June 30, 1999, compared with the previous year, down from AUS$6.87 million (US$4.5 million) to AUS$172,000 (US$112,000). The company blamed "abnormal charges...related to loan and corporate establishment, pre-opening marketing costs," and redundancies as well as a one-time charge of AUS$1.2 million (US$787,000) "arising from a review of the company's accounts and procedures," according to a company press release.

Although total revenues for the year of AUS$32.4 million (US$21.25 million) were down 4% from the previous year, sales revenues rose 47% to AUS$26.2 million (US$17.1 million), reflecting a full year of income from the Melbourne and Adelaide theaters that opened in May of 1998, and roughly half-year revenues from the Brisbane and Bangkok theaters. Cinema Plus holds a 50% stake in the Bangkok theater.

The company also announced that it had appointed a new managing director, **John Rochester**, formerly CEO of Reading Entertainment Australia Pty Ltd. (Managing director is equivalent to the position of president in North America.) Rochester replaces former managing director **Brian Hall** and starts at Cinema Plus on Oct. 11.

PERSONNEL

Guber, Schaeffer on Iwerks board

Peter Guber and **Paul Schaeffer** were named chairman and vice-chairman, respectively, of Iwerks Entertainment in early September. The two hold the same roles on the board of the **Mandalay Entertainment Group**, a motion picture and television production company they co-founded in 1996, which produced the 3D LF film ***Galapagos*** for the Smithsonian's **National Museum of Natural History** and **Imax Ltd.**, premiering this month.

Peter Guber

The two will continue to hold their positions at Mandalay while providing Iwerks with "strategic planning" input.

As part of the deal, Guber and Schaeffer will receive warrants to purchase up to 10% of Iwerks' outstanding shares. The stock jumped more than 50% in the days following the news, from US$0.81 to a high of $1.31, but by early October had dropped to about $1.00.

In an exclusive interview with *MaxImage!*, Guber declined to be specific about the direction he thought the company should take, saying that he hadn't yet had time to research the issues it faces. However, he said that he expected to be able to provide Iwerks with "strategic propulsion" by giving it access to "potential partners and strategic alliances, capital, and other resources" that might not otherwise have been available to the company.

Guber expressed his "total confidence" in CEO **Charles Goldwater**, emphasizing that Goldwater will continue to have day-to-day operational responsibility for the company.

From 1989 to 1995, Guber was CEO of **Sony Pictures Entertainment**, where he was responsible for the company's entry into LF: he initiated the construction of the **Sony IMAX Lincoln Square Theater**

*(See **BIZ** on page 11)*

*(from **GSTA** on page 1)*

the blue end of the spectrum. The version shown had scratch narration and music tracks; the final edit will feature new music from **Sting**, but no narrator has been selected yet.

New Films

For most participants, the annual conference's top attraction is the chance to see the latest batch of LF films and get a line on next year's crop. Thirteen new films (defined as films released within the previous 12 months and not screened in their entirety at an earlier GSTA conference) were presented. Of these, three (all 3D) had not been seen publicly before the conference: ***Galapagos***, ***Cirque du Soleil: Journey of Man***, and ***Siegfried & Roy: The Magic Box***. Most of the rest had had only limited play. (See the complete list on the page opposite.)

Among the new films, three seem to have generated the most "buzz" among attendees: ***The Old Man and the Sea***, *Siegfried & Roy*, and *Cirque du Soleil*. Interestingly, in a high-tech industry that increasingly relies on computerized special effects, the handmade artistry of **Alexander Petrov**'s 20-minute animated retelling of the Ernest Hemingway short story seemed to have topped many people's favorites list. *OMATS* has been critically acclaimed in London and New York, and GSTA delegates were similarly impressed with the magical world created by Petrov's 29,000 oil-on-glass paintings. A 20-minute live-action introduction, ***Hemingway: A Portrait***, directed by **Eric Canuel**, precedes the animation. One conferee opined that the animation segment was so good that it could have supported a live-action sequence of merely average quality, but that Canuel's segment was excellent in its own right.

Siegfried & Roy was praised for its striking use of stylized computer-generated sets and for intermingling the life stories of the German-born illusionists with scenes from their present-day Las Vegas act. The film uses dramatic 3D effects to recount the childhood influences that led **Siegfried Fischbacher** to take up magic and instilled a love of animals in **Uwe Ludwig "Roy" Horn**.

The Old Man and the Sea

Cirque du Soleil employs the unique talents of its world-renowned performers to depict the archetypal stages of life, from birth through old age. Water ballet, trapeze work, juggling, gymnastics, and dance are used to illustrate various phases of a man's life, although with a considerably subtler use of 3D than *Siegfried & Roy*. Most frequently commented on at the conference were the Statues, a male and female gymnastic duo.

Ironically, despite making the strongest impression on many attendees, these three films may not win many bookings among the GSTA's regular (i.e. institutional) members. Along with ***Alien Adventure***, they may fare well in commercial venues, but will probably be passed over by many museums in favor of more clearly educational (if less flashy) fare, such as ***Galapagos***, ***Island of the Sharks***, ***Wolves***, and next year's *Dolphins*. Nevertheless, with commercial theaters now nearly as numerous as non-profits, films with little or no overt instructional content are becoming increasingly viable.

Films in Progress

Twenty-eight Films in Progress were listed in the conference program, although four withdrew before the meeting. In the three-and-a-half-hour presentation, producers for each project had five minutes to describe their film and show 15/70 footage. Although space does not permit even brief descriptions of all two dozen films, a few stood out from the familiar wildlife/natural wonders crowd. These include:

CyberWorld, a collection of eye-popping 3D computer graphics, including a sequence from *The Simpsons* TV show.

Search for Infinity, a high-tech math lesson featuring eye-popping computer graphics, directed by **Ron Fricke**, director of ***Chronos***.

Solarmax, about the physical and cultural influences of the sun on the Earth and its people, directed by **John Weiley**, director of ***Antarctica***.

Ultimate G's: Flying to the Extreme, a French-Canadian drama about aerobatic pilots, with amazing 3D flying sequences.

Virtual Actors featuring The Boxer, a French-Canadian explanation and demonstration of computer animated characters in 3D.

Films in Development

A total of 32 films were officially noted as "in development," not including four films from Imax Ltd. that are in production or late development. Those projects not associated with trade show exhibitors were given tables at which to present their materials at the opening session of the

*(See **GSTA** on page 8)*

Films Presented at GSTA Conference

New Films and distributor

Alien Adventure	nWave Pictures Distribution
Chang Jiang: The Great River of China	Dentsu Tec
Cirque du Soleil	Sony Pictures Classics, Large Format
Extreme	Extreme Productions, Inc.
Galapagos	Imax Ltd.
Gold Fever	SK Films
Island of the Sharks	Imax Ltd.
The Old Man and the Sea	Ogden Entertainment, Inc.
Olympic Glory	MegaSystems, Inc.
The Shirakami Mountains	Cinesell Japan
Siegfried & Roy: The Magic Box	Imax Ltd.
Sydney: Story of a City	Total Big Screen Distribution
Wolves	Primesco Communications

Films in Progress and production company

American Road	Ideal Entertainment
Avalanche Hunter	Peregrine Pictures
Cyberworld	Imax Ltd.
Dolphins	MacGillivray Freeman Films
Encounter In The Third Dimension (Colorcode 3D version)	nWave Pictures
The Endurance: Shackleton's Epic Journey	White Mountain Films, Nova Large Format Films
Epic Journeys: The Great Migrations	Houston Museum of Natural Science
Golf	MacGillivray Freeman Films
The Human Body	British Broadcasting Corporation, Maryland Science Center, Motion International Large Format Films, Science Museum (London)
Journey Into Amazing Caves	MacGillivray Freeman Films,
Michael Jordan To The Max	Giant Screen Sports/James D. Stern Productions/NBA
Natural Disasters	Graphic Films
Ocean Men	H5B5 Media AG
Ocean Oasis	Summerhays Films
Secrets Of The I-52	
The Search For Infinity	Reuben H. Fleet Science Center
Solarmax	Heliograph
Space Journey	MacGillivray Freeman Films
Symbol Of The North	Motion International Large Format Films
Ultimate G's: Flying To The Extreme	Sky High Entertainment
Virtual Actors, featuring The Boxer	TAARNA Studios Inc.
Wild California	MacGillivray Freeman Films
The World's Game	Giant Screen Sports/Shue Media
Yosemite	Summerhays Films

Listed in the program, but not presented at the conference:

Cyberquest: An Internet Odyssey	Laserium/Laser Images, Inc.
The Enchanted Billabong	Imagine If...
Haunted Castle	nWave Pictures
Legends Of The Dreamtime	Wanari Productions

Imax Ltd. reports the following as being in production, but did not present them in the Films in Progress session

Space Station 3D
Gulliver's Travels

Drop in 3D Production

Films at GSTA	2D	3D	Total	% 3D
New Films	9	4	13	**31%**
In Production	23	5	28	**18%**
In Development	29	5	34	**15%**
All Films known to *MaxImage!*				
Release 1999	10	5	15	**33%**
Release 2000	18	6	24	**25%**
Release 2001/dev	70	17	87	**20%**

Films in Development and production company

Amerocka: One Nation Under A Groove*	Ideal Entertainment
At The Speed Of Light*	International Advantage Corporation
Australia: Land Beyond Time	Houston Museum of Natural Science
Babies	Graphic Films
Bears*	Primesco Communications
The Big Dance	Alter/Vision Productions, Inc.
Bugs*	Principal Large Format Productions
Caribbean	MacGillivray Freeman Films
The China Adventure	Imax Ltd.
Coral Reefs	MacGillivray Freeman Films
Defying Gravity	Alter/Vision Productions, Inc.
Denali (Mt. McKinley)*	MacGillivray Freeman Films
Fireworks	LTB Productions
Grizzly	SK Films, Inc.
Guinever's Gifts	Wild Child Entertainment, Ltd.
Jewel Of The Pantanal*	T & C Productions
Journey To The Center Of The Brain	SK Films, Inc.
Kilimanjaro: Mountain Of Many Faces	Houston Museum of Natural Science
Life In The Balance	Primesco Communications
The National Parks*	MacGillivray Freeman Films
Nothing Too Much (wt)	Wild Child Entertainment, Ltd.
Odyssey	VISTA Collaborative Arts, Inc.
The Race*	Delorme Films
Racing For The Gold	Wild Child Entertainment, Ltd.
River Of Life: Incredible Journey	Water Planet
Rodeo	SK Films, Inc.
Siberia*	Shot In The Dark Productions
Stephen King's The Sun Dog	Imax Ltd.
The Story Of Steam*	LTB Productions
Tiger, Tiger*	Principal Large Format Productions
Up, Up & Away	SK Films, Inc.
The Vikings*	Canadian Museum of Civilization
Water	Primesco Communications
White Water, Lone Land*	Canadian Heritage Marketing

Underlined titles are 3D.

* Has not been presented at a previous GSTA/ISTC conference.

NOTE: GSTA considers Films in Progress to be those that can present 15/70 footage, even if it is test material or blown up from video or 35mm. *MaxImage!*'s criteria for our "In Production" listing require that principal LF photography must have begun. This is why some films on this page are not shown on pages 12-13.

*(from **GSTA** on page 6)*

trade show. (In addition to these 36, *MaxImage!* knows of an equal number of other projects said to be in development, although we conservatively estimate that at least a quarter of these 72 will never be made.)

Panel Discussions

A Conference Plenary Session entitled "Twenty-Twenty" was held on the Tuesday morning, its title suggesting a look back at 20 years of the GSTA/ISTC's existence, and 20 years into the future (to the year 2020). **George Moynihan**, director of the **Pacific Science Center** in Seattle, recounted the LF industry's early days, when the whole industry met in Paris just to see one new (11-minute) film, ***Weaving Ants***; when some people were worried that the new Omnimax theater in **Caesar's Palace**, Las Vegas, would show X-rated films; and when the entire conference came for dinner at Moynihan's house, all 40 participants.

Moynihan said that today he is concerned that now there may be too many new films: with so many competing in the marketplace, more will fail, which could make it difficult to finance future projects. He advised newcomers to the business that in 20 years there has only been one *Everest*, and that its level of success should not be taken as easily repeatable. Moynihan also expressed his concern that the growth in theaters, especially on the commercial side, could hurt the "Boy Scout" reputation that LF films enjoy, and also make the giant-screen experience more ordinary.

Emlyn Koster, director of the Liberty Science Center, recounted the results of the educational symposium he had led on Friday. (A report on the symposium will appear in the November issue of *MaxImage!*)

Robert Hazen, of the Carnegie Institution of Washington, proclaimed that he came as "an unabashed advocate for science education." He contended that it was important that individual citizens have an understanding of basic scientific concepts if they were to participate in debates on increasingly complex social issues and stressed the role that LF theaters can play in increasing the scientific literacy of society at large.

Panel Discussion: Getting More from Our Marketing Dollars

Moderator: **Seddon Bennington, Carnegie Science Center;** panelists: **Linda Isaac, Discovery Channel Pictures; Mark Lutz, MacGillivray Freeman Films; Denis Laming, Laming Architecture; Ernest Tracey, Megasystems; Zee Ann Mason, Megasystems; Liz Bleiberg, Science Place.**

Linda Isaac

Bennington led off the discussion by pointing out that internet services **America Online** and **Yahoo!** have both struck LF film sponsorship deals (with ***Galapagos*** and ***Island of the Sharks*** respectively), suggesting that viewers may increasingly be learning about LF films from new, non-traditional sources. Isaac presented a detailed case study of ***Wildfire*** that emphasized the importance of co-branding between the filmmaker, theater, and sponsors. Lutz said that word of mouth stretches marketing spending better than any other factor, but bad WOM can quickly kill a film, too. Architect Laming, designer of the new **Boeing IMAX Theater** at the **Pacific Science Center**, asserted that a distinctive building, what he called Icon Architecture, can increase an organization's profile and recognition and encourage corporate sponsorship.

Panel Discussion: Educational Opportunities for Adding Impact and Revenues

Moderator: **Janet Boston, Children's Museum of Indianapolis;** panelists: **Chris Palmer, National Wildlife Productions; Janna Emmel, MacGillivray Freeman Films; Gayl Meyermann, Cincinnati Museum Center; Joyce Gardella, Gardella and Associates**.

Palmer presented a 10-point list of techniques for improving an LF film's educational impact, including understanding the effect of the film from the audience's point of view, and finding the film's most effective learning moments. Emmel focused on the development of the film's educational package, stressing the importance of involving educators at every step, and the importance of providing the finished product in a wide variety of media: print, CD-ROM, the Web, etc. Meyermann described the strong synergy the Cincinnati Museum Center experienced with ***Mysteries of Egypt*** and the museum exhibit that accompanied it: a 53% increase in visitors and higher sales of museum/film combo tickets. Gardella said that theaters should help viewers make connections between the film and actions they can take after the screening.

Panel Discussion: Local and International Sponsorship

Moderator: **David Moscena, Museum of Science and Industry** (Chicago); panelists: **Chas Conklin, Prisma Sports and Media; Jim Patterson, Krung Thai IMAX Theater, Bangkok; Cathy Neifeld, MegaSystems, Inc.**

Conklin described his company's spon-

sorship goals for MFF's Great Adventure Film Series: developing recognition for the series title, the film presenter, and promotional partners. Patterson described the innovative marketing techniques he used to launch his theater in a country in the midst of an economic slump: the theater's naming sponsor, a bank, put promotional messages on four million ATM receipts; Pepsi promoted the theater on cartons of soda; a toothbrush manufacturer successfully sponsored ***T-Rex***, leading the theater to sell (at a substantial profit) 1,000 toothbrushes a week. Neifeld spoke of the complexities of obtaining sponsorship for ***Olympic Glory***, dealing with the rules and regulations of the International Olympic Committee, before landing the deal with **Home Depot**.

Panel Discussion: What Producers Always Wanted to Know about Evaluation... But Were Afraid to Ask.

Moderator: **Cheryl A. Jones, Discovery Pictures, Inc.;** panelists: **Barbara Flagg, Multimedia Research; Hyman Field, National Science Foundation; Greg Andorfer, Maryland Science Center; Kelly Tyler, Nova Large Format Films; Greg MacGillivray, MacGillivray Freeman Films; David Karp, Discovery Pictures, Inc.; David Clark, David Clark, Inc.**

Field outlined the process NSF uses to evaluate LF film proposals: after a preliminary review, a full proposal is considered that takes into account many factors, including the audience to be served, the science content, the producer's experience, the advisory panel, and more. In contrast, Andorfer described a less formal process used by the Maryland Science Center for selecting films to book. They run preview screenings of all films under consideration, and conduct in-theater surveys of the preview audiences. The availability of related exhibits often plays a factor in their booking decisions. Tyler pointed out that quantitative evaluation is necessary, but that factors such as audience appeal can only judged intuitively. She also mentioned that factors such as viewer age and nationality can lead to dramatically different test results. MacGillivray warned that evaluations can be misused, and said that he crafts his films on the basis of equal parts of evaluation, intuition, and experience. According to surveys of *Everest* audiences halfway through the film's run, 45% came as a result of word of mouth, 24% from in-house signage, 14% from trailers, and 9% from a media review.

(*MaxImage!* wishes to express its sincere thanks to the following volunteers who reported on the panel discussions on our behalf: **Arabella Cecil**, Gravity Pictures, Ltd.; **Valentine Kass**, Valentine Associates; **Mark Patterson**, White Oak Associates; **Donna Skattum**, Shot in the Dark Productions.)

Association business

The GSTA's board of directors and committees met to conduct the association's business, the results of which were announced at an all-members meeting. The regular members of the GSTA (15/70 theaters with an educational program)

GSTA president James Marchbank.

voted to amend the by-laws to permit the president to appoint up to two associate members to the 17-person board. Following this vote, GSTA president **James Marchbank** announced the appointment of **Mark Katz** of **nWave Pictures** and chair of the Associate Members Steering committee to the GSTA board. The board passed a motion to avoid scheduling future conferences simultaneously with religious holidays. (This year's meeting conflicted with the Jewish holidays of Rosh Hashanah and Yom Kippur.)

The new full-time executive director of the association, **Mary Anne Henker** (*see MaxImage! August 1999*), was introduced. Henker's primary role will be planning and managing the annual conference. Chair of the Finance Committee, **Raylene Decatur**, of the **Denver Museum of Natural History**, explained that with Henker's arrival the association will take full financial responsibility for future conferences. Up until New York, GSTA's meetings were "off the books," with the conference hosts being responsible for the finances. With this change, and the expense of establishing the new permanent office in Minneapolis, Decatur said that the association anticipates running a deficit (funded from cash reserves) until 2001.

The next meeting will be the Mid-Winter meeting in Pittsburgh in February, a working meeting open only to committee members. The board will have a strategic retreat in Houston in April, and next year's annual conference will be held in Frankfurt, Germany, Sept. 14–19, 2000, timed to coincide with Expo 2000 in Hannover. The Frankfurt meeting will be limited to 800 participants. Hotel registration is open already and full information on the conference was promised to all members by the beginning of the new year.

MAC Awards and other activities

Sunday evening saw the MAC Awards Banquet, celebrating excellence in marketing LF films and theaters and held at the

*(See **GSTA** on page 10)*

*(from **GSTA** on page 9)*

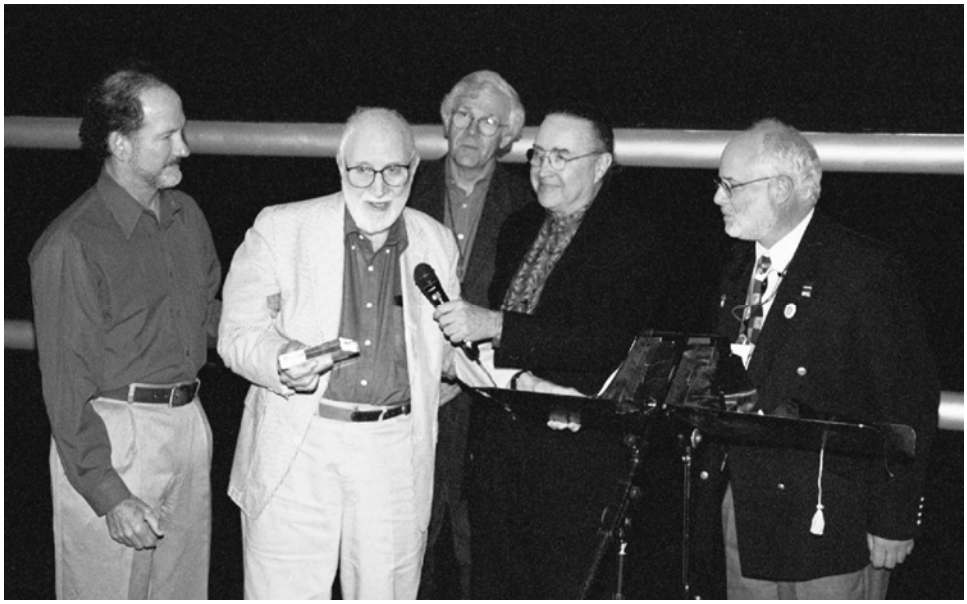
Waldorf Astoria Hotel. The ceremony was hosted by Marketing Committee chair, **Mary Jane Dodge** of **Sony-Loews Theaters**, who was also one of the conference hosts. The list of MAC winners appears in the box below.

The event exceeded the glamour and polish of the Sydney event, with live video coverage on giant screens that also showed samples of the winning campaigns. Although the comedian/MC did not live up to the comedic standards of "Jeremy Hughes" at last year's banquet (*see MaxImage! October 1998*), the other entertainers, a singing duo from the cast of *Ragtime* and a street dance/percussion quartet, were very well received.

The Big Shorts Festival of short experimental LF films became an official conference event, and featured screenings of several films seen at previous BS events, ***Primiti Too Taa***, ***Fire***, and ***Boar Pigs***, as well as two new works, ***East End***, directed by **Geraldine Swayne** and produced by **Catherine Shaw**, and ***Master Positive***, by **James Manke** and **Ed Escalante**. The latter was a remarkable recycling of six minutes of negative footage from several recent LF films, cut, sometimes upside down, sometimes backward, to music of Moby and Propeller Heads. Manke and Escalante work for **RPG Productions**, where negative prints are routinely produced for quality control. For the rest of the LF community, the vibrant, unfamiliar colors of the negatives were a striking revelation.

The Splinter Group's **Tom Huggins**, founder of Big Shorts, also presented the annual Splinter Award to **Roman Kroitor**, Imax-co-founder and producer of the first LF film, ***Tiger Child***, and **Brigitta Wilson**, the widow of its director **Donald Brittain**. A special award was also presented to **Chris Reyna** of **Imagica USA** for all his work in support of experimental LF filmmaking.

On the last day, the tribute to **Francis Thompson** originally presented at the **Large Format Cinema Association** conference in May 1998 was repeated. (*See MaxImage! June 1998.*) Thompson, 91, was able to attend on this occasion, and after hearing tributes from proteges such as Greg MacGillivray, **Bayley Silleck**, and tribute coordinator **Dennis Earl Moore**, he received a standing ovation from the several hundred delegates in attendance.



The Francis Thompson Tribute on Tuesday, Sept. 15, 1999. L–r: Greg MacGillivray, Francis Thompson, Bayley Silleck, Dennis Earl Moore, Chris Reyna.

1999 Marketing Achievement and Creativity (MAC) Awards

Judges' Award: Outstanding Sponsorship for the Theatre Launch
Krung Thai IMAX, Bangkok

Judges' Award: Outstanding Media Event
Famous Players, Colossus IMAX Toronto, for *T-Rex*

Judges' Award: Outstanding Promotion
BMW Pavilion IMAX Cinema, for *Africa's Elephant Kingdom*

Judges' Award: Outstanding alternative media
Panasonic IMAX Theatre, Sydney, for *T-Rex*

Judges' Award
Houston Museum of Natural Science, Reel Big Film Festival

Judges' Award: Outstanding Promotion for Theater Launch
National Geographic Theatre, Victoria, B.C.

Gold MAC Award: Best Theater Launch (a tie)
Boeing IMAX Theater, Pacific Science Center
BFI London IMAX Cinema

Silver MAC Award: Best Film Launch
Panasonic IMAX Theatre, Sydney, *Mysteries of Egypt*

Gold MAC Award: Best Film Launch
Houston Museum of Natural Science, *Mysteries of Egypt*

Silver MAC Award: Best Film Distributor's Award
Discovery Pictures, for *Wildfire: Feel the Heat*

Gold MAC Award: Best Film Distributor's Award
Imax Ltd., for *T-Rex: Back to the Cretaceous*

Premiering this month

Epic Journeys: The Great Migrations

From delicately beautiful monarch butterflies to immensely powerful gray whales, many different species migrate as part of their life cycle. These incredible trips are the focus of *Epic Journeys: The Great Migrations,* from the team that created ***Africa: The Serengeti*** and ***Alaska: Spirit of the Wild***. The film presents striking examples of migrations – 100 million red crabs on Christmas Island, 600,000 zebras in East Africa – and examines why these creatures travel great distances, sometimes as far as thousands of miles.

Directed by **George Casey** and produced by **Paul Novros** of **Graphic Films, Inc.**, *Epic Journeys* is distributed by the **Houston Museum of Natural Science**. The film premieres on Oct. 13 at HMNS.

Galapagos

The island chain that inspired Charles Darwin to conceive of the principles of evolution by natural selection more than 150 years ago is still the site of scientific research. Six hundred miles west of Ecuador, the islands are home to some of the world's most unusual animals

Follow **Dr. Carole Baldwin**, a Smithsonian marine biologist, as she studies the unique creatures of the islands and discovers new species.

Filmed in 3D by **Al Giddings** and **David Clark** for **Mandalay Media Arts**, *Galapagos* was produced for the Smithsonian's **National Museum of Natural History** and is distributed by **Imax Ltd.** and narrated by **Kenneth Branagh**. *Galapagos* premieres on Oct. 27, at NMNH.

Photo: Kimberly Wright, © Imax Ltd.

A native and star of Galapagos.

PERSONNEL

*(from **BIZ** on page 5)*

in New York, and greenlighted production of Sony's first two 3D LF films, ***Wings of Courage*** and ***Across the Sea of Time***. He has also been executive producer of dozens of conventional films, including *The Color Purple* and *Rain Man.*

Ryan named Imax exec VP

Imax Corporation has appointed **Mary Pat Ryan** to the new position of executive vice president of **Imax Ltd**. and Network Group president. Ryan will develop the Network Group, a support organization for IMAX theaters worldwide that is responsible for brand marketing, customer service, and operation of Imax's owned-and-operated theaters. She will work out of Imax's New York offices.

Mary Pat Ryan

Ryan comes to Imax from Lifetime Entertainment Services, where she was senior vice president of the Lifetime cable outlet and the Lifetime Movie Network. Before that she was vice president of marketing and programming for U.S. Satellite Broadcasting (USSB), where she led the marketing launch for direct broadcast satellite services in the U.S., taking the company from annual revenues of zero to $500 million.

Oran founds Lynbrook in UK

Andrew Oran, formerly with **Imagica USA** in Los Angeles, has founded **Lynbrook Productions** in Edinburgh, Scotland, "to apply my wide range of LF experience towards developing and supporting the production and post-production capabilities of European producers." His credits during five years as head of production at Imagica include effects work, format conversion, restoration, and consulting for 48 LF titles as well as numerous attractions, ridefilms, and features.

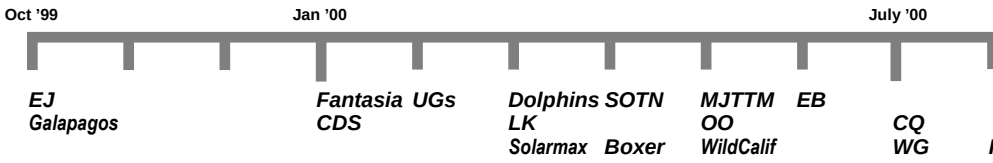
Oran tells *MaxImage!* that he and his English wife, Catherine, chose to move to Edinburgh "for love of the place" and that he already has an arrangement to provide quality control and production/post-production supervision for the Paris LF lab **Gulliver**, as well as consulting deals with several European LF filmmakers.

Kennedy joins Giant Screen Sports

Mary Kaye Kennedy, who most recently helped to launch the **British Film Institute IMAX Theater** in London (*see MaxImage! July 1999*), has joined Chicago's **Giant Screen Sports**, where she will head the marketing effort for the company's two forthcoming LF films, ***Michael Jordan to the Max*** and ***The World's Game***.

Before her ten months in London, Kennedy was with the Toronto consulting firm **Eclipse Entertainment**, where her clients included **Ogden Entertainment** and the **Henry Ford Museum** in Dearborn, MI. Prior to that she helped open the **Great Lakes Science Center** in Cleveland, OH, as manager of the **Cleveland Clinic Omnimax Theater**. Kennedy began in the LF business in 1990 in Cincinnati, OH, where she helped market the **Cincinnati Museum Center**'s Omnimax theater for the Sive/Young and Rubicam agency before joining the staff of the museum in 1993.

Kennedy starts with Giant Screen Sports on Oct. 4, and tells *MaxImage!* she hopes her cats recover quickly from the flight from Toronto, where they stayed with her former Eclipse partner **Richard Couldrey** while she was in London.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Fantasia 2000
Walt Disney Pictures; distributor: Buena Vista Pictures Distribution; Supervising director: Hendel Butoy; segment directors: Hendel Butoy, Francis Glebas, Eric Goldberg, Gaetan and Paul Brizzi, Pixote Hunt; producer: Don Ernst; executive producer: Roy E. Disney. ***80 min****. Release: Jan. 1, 2000.*
- **Animation is complete.**
- **Editing and mixing are in progress.**
- **One sequence from original film has been removed, shortening film to 80 minutes.**

Cirque du Soleil: Journey of Man
Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Peter Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: World January 2000; North America: May 5, 2000.
- Film is complete and was shown at GSTA conference.
- **World premiere: Sony IMAX Theater Berlin, Jan. 20, 2000.**

Ultimate G's: Flying to the Extreme
Sky High Entertainment Productions; distributor, North America, South America, Australia, N.Z.: nWave Pictures; distributor, Europe: First E Production; distributor, Asia: Sky East, Inc.; director: Keith Melton; cinematographer: Peter Anderson; writer: Jean Bergeron; line producer: Yves Fortin; executive producer: Carl Samson. 3D. Release: March 2000.
- September – October: Shooting on the ground in Quebec City.
- **World premiere: Quebec, Feb. 21, 2000.**

Dolphins
MacGillivray Freeman Films/National Wildlife Federation; distributor: MFF; director, cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill, Steve Judson; producer: Alec Lorimore; executive producer: Chris Palmer. Release: March 2000.
- Editing continues in Laguna Beach.

The Lost Kingdom
Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; editor: Colin Green; line producer: Elizabeth Andrew; associate producer: James Graham; executive producer: John Dunning. Release: March 2000.
- 15/70 reshoots were done in August.
- Editing continues.

Solarmax
Heliograph; distributor: Museum of Science and Industry, Chicago; director: John Weiley. Release: March 2000.
- August: Shot in Italy, Greece, and Sicily, and **filmed solar eclipse in Cornwall, England**.

Symbol of the North (wt)
Motion International Large Format; distributor: MILF Distribution; directors: Martin Dignard, Bill Reeve; editor: James Lahti; sound: Peter Thillaye; post-production consultant: Pierre Thériault; producer: Martin Dignard; executive producer: André Picard. Release: April 2000.
- September: Filmed Saami people in Lapland, above the Arctic Circle.
- **Principal photography is complete.**
- **Editing has begun in Kingston, ON.**

Michael Jordan To The Max
Giant Screen Sports/James D. Stern Productions/ NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; DOP: James Neihouse; cinematographers: Rodney Taylor, Dave Kessler; producers: Don Kempf, Steve Kempf, Jim Stern; executive producers: David Falk, Curtis Polk, Adam Silver, Gregg Winik. Release: May 2000.
- August: Filmed Jordan at the United Center in Chicago.
- **Principal photography is complete.**
- **Editing will be finished in November**.
- World Premiere in Chicago, May 5, 2000, theater(s) to be determined.

Ocean Oasis (aka *The Californias*)
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; cinematographers: James Neihouse (topside), Bob Cranston (underwater); co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.
- October – November: two more expeditions to Baja and the Sea of Cortes
- 80% of principal photography is complete.
- **Editing has begun.**

Wild California
MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, Greg MacGillivray, Jack Tankard, B.J. Worth; writers: Mark Krenzien, Sandra Tsing Loh; producers: Greg MacGillivray, Alec Lorimore, Mark Krenzien; executive producer: K2 Communications. Release: ***May 2000 (California)****, June 2000 (world).*
- Principal photography is complete.
- Editing continues in Laguna Beach.

Virtual Actors featuring The Boxer
TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: late spring 2000.
- Computer animation continues at TFX Animation in Montreal.

The Enchanted Billabong
Imagine If; distributor: tba; director, producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: June 2000.
- 60% of 3D CGI work is done.

Cyberquest
Laserium/Laser Images, Inc.; distributor: tba; director: Ivan Dryer; producer: Michael Cook; writers: Ivan Dryer, Scott Anderson. Cast: Tom Hanks. Chromadepth 3D. Release: mid-2000.
- CGI animation began in June

The World's Game
Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: summer 2000.
- November: Filming in Italy, England.
- Future locations include Brazil and Japan.

Secrets of the I-52
Directors: Kieth Merrill, Jeff Simon. Release: 2000.
- Hope to return to Atlantic wreck site of WWII Japanese sub for additional filming and salvage operations later this year.

*Mountain Magic**
An action/adventure film set at a ski resort, directed by pioneer skiing cameraman Willy Bogner. *Willy Bogner Filmproduktion; distributor: MacGillivray Freeman Films; director: Willy Bogner; producers: Greg MacGillivray, Alec Lorimore. Release: October 2000.*
- Have filmed skiing scenes**.**

American Road
Ideal Entertainment; distributor: Imax; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Reed Smoot; line producer: Tony Brown; music producer: Don Was; producer: Jon Shapiro. Release: fall 2000.
- Fall – spring 2000: Filming throughout the USA.

CyberWorld (wt)
Wire Frame Films, Ltd.; distributor: Imax Ltd.; producers: Steve Hoban, Hugh Murray; writers: Hugh Murray, Charlie Rubin. 3D. Release: fall 2000.
- Roughly 70% of material to be repurposed to 15/70 has been animated.
- 30% of all footage has been rendered and recorded to 15/70.
- Storyboarding for 10 minutes of original anima-

tion has begun. Some of this will be animated by Spin Productions in Toronto, and some on Imax's SANDDE system in Montreal.

Haunted Castle*

A hair-raising trip through a haunted house.
nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Ben Stassen, Caroline Van Iseghen, Charlotte Huggins; executive producer: Ben Stassen. 3D. Release: fall 2000.
—Animation has begun in Brussels.

The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (2nd unit); assistant director: Karin Macher. Release: late 2000.
—Spring – summer 2000: Filming at the Spanish Riding School in Vienna, Austria, and in Morocco, Spain, and Slovenia.

Natural Disasters

Graphic Films, Inc.; distributor: tba; director: George Casey; producer: Paul Novros. Release: late 2000.
— Have filmed various earthquakes and volcanoes for the last decade.
— August: filmed the aftermath of the earthquake in Turkey.
— Will capture other disasters as they occur.

Ocean Men

H5B5 Media AG; distributor: tba; director, cinematographer: Bob Talbot; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: late 2000.
— October: filming freediving champion Umberto Pelizzari in Italy.
— Future locations: Japan, Antarctic, Miami.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.
— 20% of principal photography has been shot over the last two and a half years.

The Endurance: Shackleton's Epic Journey*

Ernest Shackleton's 1914 Antarctic expedition was trapped in pack ice for 20 months until a daring rescue saved all hands.
White Mountain Films/Nova Large Format Films; distributor: Ogden Entertainment, Inc.; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. Release: February 2001.
— October – November: Shooting documentary footage and historical re-creations on Elephant Island and South Georgia Island in the Antarctic. Reports online at www.pbs.org/wgbh/nova/shackleton starting Oct. 19.
— January – February: Filming climbers on South Georgia Island.

Golf Around the World (wt)

JQH Film Entertainment; distributor: MacGillivray Freeman Films; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: World Golf Village; executive producer: Ruffin Beckwith. Release: February 2001.
— Shooting is expected to restart in the fall in Scotland and the U.S.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Filmed in 8/70, 20 min. ***Release: early 2001****.*
— One more sequence to be filmed. Waiting for a cooperative volcano.
— **Editing has begun.**
— **Delay in theater construction has pushed back release date.**

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; director, editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.
— October – November: Filming in underwater caves in Yucatan, Mexico**.**

Mistgate (wt)

Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streather, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Broughan, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.
— August: Aerials of the Scottish highlands and islands.
— Principal photography is complete.
— October: Post-production continues in London and should be finished by November.

Gulliver's Travels

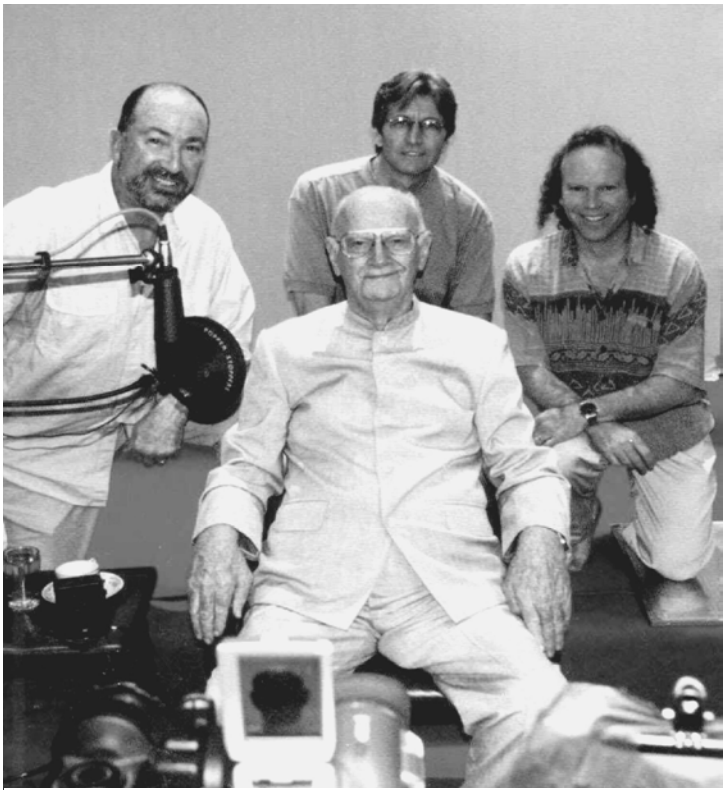
Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs; production designer: Brent Boates; script: Ian Pearson. 3D. Release: Summer 2001.
— Modeling has begun.
— Script is still in development. Animation will begin early next year.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: 2001.
— 30-perf 3D cabin camera and associated equipment will be taken to Space Station on two Shuttle flights this year and will remain on orbit for two years.
— Filming on Space Station will begin in spring 2000.

The Search for Infinity*

A female scientist investigates the nature of infinity with the help of science fiction writer Arthur C. Clarke.
Reuben H. Fleet Science Center; distributor: tba; producer, director, cinematographer: Ron Fricke; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur C. Clarke. Release: September 2001.
— March: Interviewed Arthur C. Clarke for appearance in film.
— July – August: Created computer-animated zoom into the Mandelbrot set.
— January 2000: Begin experimental CGI work.
— July 2000 – January 2001: Live-action shooting.



Sir Arthur C. Clarke (seated) was recorded on Hi-8 video by (l-r)executive producer Jeffrey Kirsch, director Ron Fricke and sound designer Michael Stearns, in March 1999 for The Search for Infinity.

*(from **DIRECTOR** on page 3)*
share an enthusiasm for the format and a desire to take it into new areas. And both are generous with their knowledge.

With Reed, I was shooting 3D for the first time and, in truth, I was nervous of both the camera and the difference in composition from 2D. "Just go for your shots," he said. "I'll tell you if it won't work." There is a wonderful freedom for a director when the DP says something like that. You feel protected and challenged, sure in the knowledge that he won't let you make a fool of yourself, provided of course, that you listen to his guidance.

Again and again, Reed would take a shot I had devised and (along with Doug Lavender, the first assistant cameraman) develop it into a fully realized 3D shot that exploited all the opportunities available. After a while, I felt I should be paying tuition fees.

When I first began directing in theater, in the 70's, I learned quickly that there was a moment in each production when you had to hand the play over to the actors; where the only influence you had left was to reflect back to them whether or not they were achieving the interpretations and performances you had all agreed upon. It's heady stuff. On one hand, there's the thrill of the actors going places in performance that you hadn't thought of, and on the other, a somewhat arrogant suspicion that without your guidance, they'll inevitably get it wrong.

It's exactly the same situation when you begin shooting in LF. When the DP lifts his eye from the viewfinder and meets your questioning gaze, you have to make that decision of trust. He knows how it will appear up there on that huge screen, but you're still not sure. You know the action was fine and you're happy with the shot composition, but what will it *really* look like?

After two experiences I can now unhesitatingly say that the only thing either of them ever got wrong was to *understate* how glorious some shots would be. Or was that just cautious modesty?

I've learned that of all the things you need in this format, more than weather and well behaved animals, more than cameras that can break down and crews that can break up, you need your DP like Linus needs his blanket. And occasionally, they can be just as comforting.

I guess it's not surprising that cinematographers matter so much in these films; after all, they invented the damn format. For every shot that captured an audience's imagination, for every moment of beauty and distilled wonder I've managed to film, I remain in their debt. To paraphrase Dicken's Tiny Tim, "God bless 'em, every one."

Before directing Africa's Elephant Kingdom, *Michael Caulfield produced and directed feature films in Australia, and numerous television documentary series for The Discovery Channel, including* Submarines: Sharks of Steel, *for which he won an Emmy.*

*(from **SHINDLER** on page 2)*
pure usability terms or accounting terms – should be included as part of the plan. Keep in mind that most equipment does not really become obsolete just because two or three subsequent versions become available.

As part of the annual budget process, the capital expenditure budget should be developed. This written plan should include a *prioritized* listing of the capital equipment needed to produce the following year's anticipated work. It should also allow for an orderly transition from the oldest to the latest equipment. The plan should include criteria for the new equipment and benchmarks that the new equipment must meet or exceed before it will be acquired to replace the existing in-house equipment.

Before new equipment is purchased, its economic benefit to the organization, whether in terms of increased productivity, reduced maintenance costs, or other quantifiable criteria, should be determined.

Transitions from one system to its replacement should never be thought of as an overnight process. Planned transitions can make a distinct difference in maximizing the capital equipment budget. Impulse buying can have a disastrous effect on the plan and a company's cash flow.

Sticking to the plan will make all the difference. It will enable management and the employees to work more effectively in this rapidly changing technology environment.

Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at shindler@aol.com.

*(from **SHORTS** on page 24)*
duction of the **White Mountain Films/ Nova** LF film ***The Endurance: Shackleton's Epic Journey***, launches on Oct. 19 at www.pbs.org/wgbh/nova/shackleton. The site will include daily dispatches from online producer **Kelly Tyler** as the crew revisits the locations of Shackleton's 1914 Antarctic expedition.

Intro to LF for DC lawyers

The Washington, DC, Bar Section on Arts, Entertainment, and Sports Law will host "An Insider's Guide to the Large-Format Film Industry" at the Smithsonian's **National Museum of Natural History** on Oct. 28 at 6:30 p.m. The meeting is intended to acquaint Washington-area attorneys with the ins and outs of the LF business, and will feature presentations by **Jonathan Barker**, president of **SK Films**; **Heather Farnworth**, director of strategic sponsorship, **Imax Corporation**; and **Linda Isaac**, vice president of **Discovery Channel Pictures**. The evening will include a catered reception and a screening of the museum's new film, ***Galapagos***.

The fee is $35, and advance registration is recommended. Call **Jeff Breslow** at 301-771-3289 for more information.

Sijthoff Multimedia moved

The holding company for the **IMAX Waterstad Theater** in Rotterdam and the **Omniversum** in the Hague, **Sijthoff Multimedia Holding**, moved its offices on Sept. 13. The new address and phone numbers are:

Nassaukade 1
NL-2288 GG Rijswijk, Netherlands
+31-70-307-3456
+31-70-307-3450 fax

Bookings: October 1999 by Film

764 bookings of 94 films in 232 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:

A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status
AEK	Apple Valley	6/12/98	3/29/00	A
	Auckland CP	7/28/99	12/31/99	
	Bochum NeUe	2/11/99	2/8/00	
	Cape Town	11/15/98		B
	Cincinnati	2/12/99	2/12/00	
	Columbus Mar	10/15/99	12/31/99	B
	Fort Worth	4/16/99	11/4/99	
	Frankfurt NeUe	8/26/99	6/30/01	
	Hague	4/12/99	10/11/99	B
	Hutchinson	9/10/99	3/00	
	Indianapolis WR	6/25/99	11/24/99	A
	Kansas City Zoo	7/10/99	5/14/00	B
	Lincolnshire Reg	10/15/99	12/31/99	
	Little Rock	9/29/99	9/29/00	
	Louisville	6/6/99	10/15/99	B
	Munich	5/1/99	2/1/00	
	Omaha	7/1/98	3/31/00	
	Ontario Edw	1/31/99	6/30/00	
	Perth Omni	3/1/99	12/31/99	
	Portland	2/5/99	6/30/00	B
	Quebec	6/22/99	10/25/99	B
	Regina	12/15/98	10/1/99	
	Rotterdam	4/29/99	10/28/99	
	Saint Augustine	4/15/99	10/99	
	San Diego RHF	10/1/99	3/31/00	
	Speyer Dome	8/18/99	2/17/00	B
	Tempe	10/8/98	11/26/99	B
	Wash NMNH	5/12/99	12/31/00	A
	Winnipeg	7/1/98	11/26/99	
Africa	Aichi	4/1/98	3/31/00	A
	Baltimore			S
	Mississauga FP	10/99	12/99	
	Ontario Mills	5/31/99	6/00	S
	Oslo	5/99	4/00	
	Pittsburgh	10/15/99	3/00	A
	Reno Fleisch	1/1/98		S
	Speyer Imax	9/16/95		B
	Syracuse	6/26/99	2/29/00	S
	Tampa MOSI	12/19/97	9/30/00	S
	Tianjin	1/1/98	12/31/00	
	Tokyo IMAX	4/18/98		B
	Toronto OP	10/99	9/00	
	Wakayama	9/1/99	10/10/99	A
Alamo	San Antonio	1/88	12/99	A
Alaska	Atlanta FMNH	9/99	3/00	
	Branson	5/1/99	4/1/00	A
	Cape Town	3/19/99	9/18/00	
	Cleveland	3/15/99	10/15/99	A
	Denver	6/11/99	10/7/99	A
	Fort Lauderdale	7/2/99	6/6/00	A
	Gatlinburg	7/1/99	12/31/99	A
	Houston MNS	6/4/99	10/14/99	B
	Hull	7/1/99	2/28/00	A
	Kyoto	3/21/98	2/28/02	
	Milwaukee	3/6/99	10/1/99	A
	Mobile	5/21/99	1/15/00	
	Osaka Sak	10/1/98	12/1/99	
	Reno Fleisch	6/22/99	1/4/00	A
	Saint Paul	6/18/99	10/17/99	
	San Diego RHF			S
	Seattle Omni	5/13/98		B
	Taipei MCRC	2/1/99	1/31/00	
	Tampa MOSI	3/17/99	9/30/00	B
	Vancouver CN	6/4/99		B
	Xalapa	3/1/99	10/31/99	A
	Yellowstone	6/27/99	10/1/99	B
	Yunelin Hsien 1	2/1/99	1/31/00	
AlienAdv	Langley FP	10/8/99	12/31/99	
	Irvine Edw	8/17/99	12/31/99	A
	Mississauga FP	10/8/99	12/31/99	A
	Montreal FP	10/8/99	12/31/99	
	Ontario Edw	8/17/99	12/31/99	A
Amazon	Baltimore	5/21/99	6/30/00	S
	Barcelona	11/18/98	11/18/99	
	Berlin Disc	5/1/99	11/30/99	
	Chicago MSI	5/7/99	1/15/00	A
	Dallas SP	3/13/99	12/31/99	A
	Denver	10/8/99	12/31/99	A
	Duluth	10/1/99	2/1/00	
	Hampton	10/8/99	4/8/00	
	Mexico City Pap	9/27/99	5/26/00	A
	Milwaukee	10/2/99	4/7/00	B
	New York AMNH	11/2/98	10/99	B
	Regina	10/13/99	4/12/00	
	Seattle Omni	5/13/99		A
	Toronto OP	5/1/99	4/30/00	
Antarc	Cocoa	2/1/99	1/31/00	
	Duluth	6/11/99	10/1/99	B
	Hastings			S
	Ontario Mills	10/1/99	11/18/99	B
	Perth Omni	2/92		S
ATSOT	Barcelona	5/29/97		
	Bochum NeUe	12/97		
	Dusseldorf NeUe	10/15/98		
	Frankfurt NeUe	4/1/99	1/1/00	
	Lincolnshire Reg	7/26/99		
	Madrid	10/27/98		
	Montpellier Gau	11/11/98		
	Munich	3/11/98		B
	New York Sony			B
	Sinsheim	9/19/97		B
Beavers	Baltimore			S
	Berlin Disc	10/2/98	10/31/99	B
	Syracuse	6/27/99	6/30/02	S
BP	Baltimore		6/30/00	S
	Berlin Disc	10/2/98	10/1/99	A
	Bochum NeUe	12/18/97	3/1/01	
	Brussels	7/1/99	12/31/99	B
	Dublin IRL	10/2/98	3/31/00	
	Houston SCH	7/30/94	5/31/00	
	London ONT	7/1/98		S
	Lucerne	3/1/99	2/29/00	
	Oslo	5/1/99	7/31/00	
	Speyer Imax	5/18/95	12/31/99	S
	Stockholm	3/12/99	11/15/99	B
	Valencia Spn	4/17/99	4/16/01	
ChanJian	Ichikawa	8/24/99	11/28/99	A
Closed	Honolulu Con	7/1/99	10/1/99	
	Matsuyama	9/97	12/31/99	
	Montreal VP	9/7/99	11/4/99	
	Saint Paul	9/6/99	12/3/99	
	Scottsdale	6/30/99		
	Seville	1/99	7/00	
CV	Baltimore	4/19/98	6/30/00	S
	Calgary EC	3/21/97	12/31/99	
	Copenhagen	9/2/98		B
	Hong Kong	2/10/98		S
	London ONT	4/98	12/31/99	S
	Perth Omni	1/1/97	12/31/99	B
	Speyer Dome	7/2/98	10/31/99	A
	Taipei AM	2/4/97	2/4/00	
	Toronto OSC	11/1/97	11/1/99	
	Vancouver SW	11/7/97	11/7/00	S
	Vienna	10/1/99	12/31/99	
	Wash NASM	8/8/96		A
DIA	Brussels	1/20/99	12/31/99	S
	Duluth	6/6/98	12/31/99	
	Hague	9/28/99	10/10/99	F
	Houston SCH	1/18/93	5/31/00	B
	Hutchinson	10/7/85	6/17/00	S
	KSC 1	7/21/85		A
	Montpellier Gau	1/20/99	1/19/00	
	Valencia Spn	4/17/98	4/16/00	
	Vienna	7/20/99	12/31/99	
DIS	Calgary EC	1/1/98	12/31/99	
	Columbus Mar	4/23/99	12/31/99	S
	Hague	9/28/99	10/10/99	F
	Hastings			S
	Houston SCH	7/30/94	5/31/00	
	Hutchinson	10/15/94	12/31/99	S
	London BFI	6/11/99		
	London ONT	5/1/99		S
	Lucerne	7/1/99	12/31/99	B
	Pensacola	8/1/99	1/31/00	
	Portland	5/28/99	9/6/00	
	Quebec	11/14/98	12/12/99	B
	Richmond VA	9/8/98	3/1/02	S
	Tampa MOSI	12/1/95		S
	Vancouver CN	10/7/97	12/31/99	
Discov	Shima	4/10/98	3/31/01	A
Dolphins	Tampa MOSI	3/17/99	9/30/00	A
E3D	Adelaide CP	5/20/99	5/00	A
	Bangkok CP	10/1/99	12/31/99	
	Berlin Disc	2/26/99	12/31/99	A
	Bochum NeUe	7/2/99	12/31/99	A
	Brisbane CP	5/20/99	5/00	A
	Chicago NP	3/31/99	3/31/00	A
	Dublin IRL	10/1/99	12/31/99	
	Dusseldorf NeUe	3/25/99	3/25/00	A
	Edmonton FP	5/14/99	12/99	A
	Galveston	5/28/99	5/27/00	A
	Halifax	5/19/99	12/99	A
	Indianapolis WR	5/28/99	11/4/99	A
	Langley FP	5/19/99	12/99	A
	Melbourne CP	5/20/99	5/00	A
	Mississauga FP	7/1/99	12/31/99	A
	Montreal FP	6/17/99	12/31/99	A
	New York Sony	3/31/99	3/31/00	A
	Osaka Sun	7/1/99	12/31/99	A
	Quebec	6/22/99	10/25/99	A
	Richmond FP	5/19/99	12/99	A
	Singapore DC	6/99	12/99	
	Sydney CP	5/20/99	5/00	A
	Tokyo IMAX	7/1/99	12/31/99	A
	Vaughan FP	5/19/99	12/99	A
EMSH	Castle Rock	5/1/99	10/31/99	A
	Seattle Omni			A
EOTS	Virginia Beach	4/1/98	4/30/01	
EpicJour	Houston MNS	10/15/99	3/31/00	A
Everest	Addison Mar	7/2/99	12/31/99	S
	Adelaide CP	5/8/98	12/31/00	
	Albuquerque	8/99	2/00	A
	Baltimore	10/1/98	6/30/00	E
	Bangkok CP	6/15/99	11/15/99	
	Branson	5/1/98	12/31/99	B
	Brossard	6/25/99	12/31/99	B
	Buffalo Reg	10/1/99	2/28/00	
	Cathedral City	4/1/99		A
	Chicago NP	7/15/99	12/31/99	
	Copenhagen	3/28/98	11/15/99	B
	Denver	6/11/99	2/10/00	E
	Edmonton FP	10/8/99	10/7/00	
	Hong Kong	4/28/99	10/11/99	A
	Hutchinson	10/1/98	3/11/01	B
	Laie	5/17/99		A
	Los Angeles CSC	2/26/99		B
	Melbourne CP	5/98	12/11/00	
	Memphis Pink	5/1/99	10/1/99	A
	Memphis Pink	10/2/99	3/10/00	B
	Mexico City Pap	3/6/99	11/5/99	B
	Montreal FP	6/18/99	12/31/99	
	New York AMNH	6/12/99	1/5/00	A
	Norwalk	1/1/99	10/21/99	B
	Paris Geo	3/11/99	10/10/99	
	Philadelphia			S
	Pittsburgh	9/7/99	3/5/00	B
	Poitiers Omni	2/1/99	11/30/99	
	Providence	9/99	3/00	
	Regina	6/15/98		
	Richmond FP	10/8/99	10/7/00	
	Richmond VA	5/24/99	12/3/99	B
	Rochester MSC	3/5/99	10/1/99	A
	San Jose	4/30/99		B
	San Simeon	6/26/99	12/15/99	
	Seoul	7/24/99	1/23/00	

Film	Theater	Open	Close	Status
	Shreveport	7/99	3/00	
	Speyer Imax	4/3/98		A
	Sydney CP	3/15/98	12/31/00	
	Syracuse	6/26/99	11/5/99	B
	Tampa MOSI	10/1/99	9/30/00	S
	Tijuana	6/5/99	1/4/00	
	Toronto OSC	5/7/99		B
	Vancouver SW	1/5/99		B
Extreme	Adelaide CP	3/25/99	12/30/99	A
	Auckland CP	9/15/99	5/30/00	A
	Barcelona	5/12/99	5/31/00	A
	Brisbane CP	3/25/99	12/30/99	A
	Brussels	9/99		A
	Calgary EC	3/31/99	12/31/99	A
	Cape Town	10/18/99	10/18/00	A
	Copenhagen	8/23/99		A
	Edmonton FP	6/11/99	12/31/99	A
	Hague	4/27/99	10/31/99	A
	Hull	10/22/99	5/30/00	A
	Irvine Edw	6/4/99	12/31/99	B
	Lucerne	5/1/99		
	Miami	6/1/99	12/31/99	B
	Montpellier Gau	5/5/99	5/31/00	A
	Munich	4/12/99	4/30/00	A
	Myrtle Beach	7/1/99	3/31/00	A
	New York Sony	6/4/99	11/30/99	B
	Nyack	6/1/99	12/31/99	B
	Ontario Edw	6/4/99	12/31/99	B
	Oslo	3/12/99	3/12/00	A
	Portland	7/23/99	1/23/00	A
	Quebec	10/26/99	2/21/00	A
	Rotterdam	4/27/99		A
	Sandusky	5/8/99	10/10/99	A
	Santa Clara	5/1/99	11/30/99	A
	Speyer Imax	4/2/99	4/30/00	A
	Sydney CP	3/25/99	11/30/99	A
	Tempe	6/99		B
	Toronto FP	6/11/99		B
	Valencia Edw	7/99		B
	Vancouver CN	4/9/99	12/30/99	A
	Vaughan FP	7/2/99	1/30/00	B
	Vienna	10/1/99	12/31/99	B
	Winnipeg	6/18/99		A
FEOC	Toronto OP	7/7/99		
FITS	Poitiers MC	8/99	11/99	A
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach		6/15/00	S
FOK	Hastings			S
	London ONT	6/1/97		S
FP	Aguascalientes	10/12/98	10/12/99	
	Rio	10/31/98	10/31/99	
FTM	Lucerne	10/2/98	12/31/99	
GAW	Saint Louis Arch	3/3/97	5/28/00	A
GBR	Lubbock	2/5/99	10/5/99	B
GC	Birmingham	9/18/99	12/3/99	B
	Branson	4/15/99	8/15/00	B
	Cape Town	7/13/98		S
	Gatlinburg	7/17/98	12/30/99	A
	Grand Canyon	3/1/99	10/31/99	A
	Los Angeles CSC	9/5/99	10/31/99	
	Louisville	9/2/99	10/3/99	
	Rio	10/31/98	10/31/99	
	Roanoke	7/3/99	7/3/00	
	Saint Augustine	9/1/99	2/1/00	
	Sioux Falls	10/1/99	1/20/00	A
	Speyer Imax	5/19/95		B
GP	Alamogordo	10/1/99	3/31/00	
	Bradford	5/1/99	10/31/99	
	Copenhagen	9/1/98	11/15/99	B
	Harrisburg	9/9/99		A
	Hong Kong	4/1/99		S
	Memphis Pink	5/1/99	10/1/99	B
	Orlando SC	8/1/99	10/31/99	B
	Pittsburgh	5/15/99		S
	Saint Louis SC	9/13/99	6/5/00	B
	Taichung	1/1/99	12/31/99	A
	Toronto OSC	9/99	3/00	A
HC	Houston SCH	6/30/94	5/31/00	B
HCBTD	San Simeon			A
HD	Kaohsiung	11/9/98	11/8/99	A
	Sinsheim	5/15/98		A
Heart	Dollywood	4/10/94		A
HH	Taichung	10/17/97	12/31/99	
IA	Lucerne	9/1/99	3/31/00	A
	Madrid	10/22/98	12/31/99	
	Regina			S
Imagine	Bochum NeUe	10/16/98	12/31/99	
	Virginia Beach	4/1/98	4/30/01	
IOTS	Brossard	5/28/99	10/99	A
	Buffalo Reg	8/13/99	12/31/99	
	Buford Reg	8/13/99	12/31/99	
	Cincinnati	10/16/99		A
	Hague	10/11/99	10/14/00	
	Jersey City	4/23/99	10/21/99	A
	Jersey City	10/22/99		B
	Los Angeles CSC	6/25/99	12/31/99	A
	Myrtle Beach	5/1/99	12/31/99	
	New Rochelle Reg	9/24/99	12/31/99	
	Norwalk	6/18/99	10/21/99	A
	Norwalk	10/22/99	12/24/99	B
	Paris Geo	6/30/99	2/2/00	A
	Perth Omni	9/15/99	1/31/00	
	Rotterdam	10/11/99	12/31/99	
	San Diego RHF	5/14/99	11/18/99	A
	Stockholm	9/24/99		A
	Vancouver CN	6/4/99	12/31/99	
	Winnipeg	7/16/99		
ITD	Adelaide CP	5/8/98	12/31/99	
	Apple Valley	3/29/97	3/29/02	A
	Bangkok CP	3/1/99	2/28/00	
	Barcelona	2/22/96	12/31/99	
	Berlin Disc	10/1/99	9/30/00	
	Boise Edw	10/1/99	10/31/00	
	Buffalo Reg	10/1/99	12/31/99	
	Chattanooga	4/1/97	5/3/01	B
	Chicago NP	1/1/99	12/31/99	S
	Dublin IRL	6/24/99	12/23/99	
	Fort Lauderdale	6/4/97	11/30/99	B
	Halifax	1/15/99	12/31/99	
	Harrisburg	9/9/99		E
	Irvine Edw	1/1/98	12/31/01	S
	Las Vegas Lux	1/1/99	12/31/99	S
	London BFI	6/11/99		
	London ONT	11/30/98		S
	Madrid	5/5/99	6/24/00	
	Miami	4/99	10/99	
	Munich	1/7/99	1/6/00	
	New York Sony	5/95	12/99	S
	Nyack	9/25/98	1/20/00	
	Omaha	3/29/98	3/31/00	
	Ontario Edw	11/26/97	12/31/01	
	Orlando Muv	9/99	12/31/99	
	Sacramento	10/1/99	12/31/99	A
	San Francisco	6/16/99	6/16/00	
	Seattle PSC 2	3/1/99	10/19/99	
	Sinsheim	5/15/98	5/20/01	B
	Tempe	10/1/98	12/31/99	S
	Vancouver CN	3/1/97	10/7/99	B
	Virginia Beach	6/15/96	4/30/01	
L5	Barcelona	11/1/98	10/31/99	
	Bochum NeUe	8/26/99	8/25/01	
	Dusseldorf NeUe	8/26/99	8/25/01	
	Frankfurt NeUe	8/26/99	8/25/00	
	Hampton	1/8/99	6/30/00	
	Indianapolis WR	8/7/97	8/15/01	
	KSC 2	10/12/96		A
	Las Vegas Lux			S
	London ONT	6/4/99	12/31/99	A
	London Troc	6/20/98	10/31/99	
	New York Sony	1/1/99	12/31/99	S
	Ontario Edw	7/1/98	12/31/01	
	Osaka Sci	5/28/99	11/30/99	
	Sinsheim	10/26/96	5/20/01	B
	Tsuruga	9/1/99	3/31/00	
LB	Bochum NeUe	10/16/98	12/31/99	
	Chattanooga	5/3/96	5/3/01	
	Sinsheim	6/98	5/20/01	S
	Virginia Beach	6/96	4/01	B
LS	Baltimore	7/99		S
	Bogota	5/28/99	1/27/00	
	Bournemouth	8/4/99	11/26/99	
	Brossard	10/99	12/31/99	B
	Cape Town	11/12/98		A
	Chattanooga	10/1/99	4/1/00	
	Dublin IRL	6/6/98	10/22/99	B
	Katoomba	8/26/99	8/25/00	
	Las Palmas	6/24/99	6/23/00	
	Norfolk	6/1/94		A
	Oslo	11/1/98	10/31/99	
	Perth Omni	6/95		S
	Reno Fleisch			S
	San Jose	4/30/99		A
	Speyer Dome	11/19/97		B
	Syracuse	6/26/99	3/4/00	B
	Tampa MOSI	5/28/99	12/16/99	B
	Vancouver SW	10/15/99	3/00	B
MG	Atlanta FMNH			S
	London ONT	9/16/97		S
MOE	Adelaide CP	2/1/99	2/1/00	
	Aguascalientes	11/98	11/99	
	Albuquerque	3/22/99	10/4/99	A
	Baltimore	5/20/99	6/30/01	A
	Barcelona	4/26/99	5/25/00	
	Birmingham	9/18/99	12/3/99	A
	Bochum NeUe	3/25/99	12/25/99	
	Boston MOS	10/1/99	3/00	
	Brussels	9/16/99	6/30/00	B
	Charlotte	5/29/99	11/24/99	A
	Cincinnati	6/12/99	10/15/99	A
	Cleveland	1/1/99	12/31/99	
	Copenhagen	6/26/99	10/1/99	A
	Dallas SP	3/13/99	12/31/99	B
	Denver	6/11/99	2/10/00	A
	Detroit	9/30/99	2/29/00	
	Edmonton FP	10/8/99	6/00	
	Houston MNS	6/4/99	10/14/99	A
	Jersey City	4/23/99	10/21/99	B
	Kagoshima	4/1/99	10/7/99	
	Kuala Lumpur NP	5/15/99	5/16/00	
	Langley FP	8/10/99	1/31/00	
	Las Vegas Lux	2/11/99	2/1/00	B
	Leon Exp	6/1/99	12/1/99	
	Louisville	6/6/99	10/15/99	A
	Louisville	10/16/99	3/00	B
	Melbourne CP	2/1/99	2/1/00	
	Myrtle Beach	1/1/99	12/31/99	
	Niagara	5/7/99	10/31/99	B
	Norwalk	10/22/99	3/10/00	A
	Paris Geo	11/18/98	11/7/99	B
	Perth Omni	5/1/99	12/31/99	
	Pittsburgh	5/14/99	10/14/99	A
	Poitiers Imax	2/5/99	2/5/00	A
	Portland	9/30/99	2/29/00	
	Puebla	5/1/99	11/1/99	
	Richmond VA	5/22/99	12/3/99	A
	Roanoke	7/3/99	7/3/00	
	Sacramento	10/1/99	12/31/99	B
	Saint Louis SC	9/10/99	1/6/00	A
	San Antonio	8/27/99	12/27/99	
	Seattle PSC 2	3/99	12/99	
	Singapore SC	5/1/99		A
	Sydney CP	2/1/99	2/1/00	
	Taichung	7/1/99	6/30/00	A
	Taipei AM	2/99	2/00	
	Toronto OP	1/99	12/99	
	Townsville	7/1/99	11/1/99	
	Victoria	5/11/99	11/99	A
	Wash NMNH	5/99	12/99	
	Yunelin Hsien 1	1/1/99	12/31/99	
MOF	Chicago MSI	5/7/99	10/15/99	B
	Coomera	1/1/99	12/31/99	A
	Dallas SP	9/25/99	12/31/99	A
	Dayton	6/1/99	1/3/00	
	Little Rock	6/15/99	12/15/99	
	Pensacola	11/8/96		A
	Philadelphia	9/10/99	2/13/00	A
MOTM	Frankfurt NeUe	1/4/99	1/4/00	B
MTA	Chicago NP	1/1/99	1/1/00	S
	Fort Lauderdale	7/2/99		
	Indianapolis WR	10/16/99	11/4/99	S
	Lubbock	7/2/99	12/2/99	B
	Milwaukee	9/13/99	12/31/99	S
	Myrtle Beach	9/1/99	4/30/00	
	Norwalk	10/22/99	3/10/00	B
MTM	Branson	3/1/98	4/30/00	B
	Cathedral City	4/1/99		B
	Copenhagen	10/23/97	12/31/99	
	Edmonton SSC	1/9/98	6/30/00	
	Hague	9/28/99	10/10/99	F
	Hampton	9/10/98	6/30/00	S
	Houston SCH	6/28/97	12/31/01	
	Huntsville	6/3/98	5/1/00	
	Hutchinson		12/31/00	S
	Indianapolis WR	8/7/97	2/27/01	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Lucerne	7/1/99		A
	Mobile	1/8/99	11/15/99	
	Norwalk	1/1/99	10/21/99	E
	Syracuse	6/26/99	11/5/99	A
	Wash NASM	5/21/97		B
Niagara	Corsicana	10/1/99	1/1/00	
	Niagara	7/1/86		A
	Rio	8/1/98	10/31/99	
OG	Adelaide CP	9/16/99	8/31/00	
	Baltimore	10/8/99	3/9/00	
	Brisbane CP	9/16/99	8/31/00	
	Calgary SC	2/11/99	10/31/99	A
	Charlotte	10/30/99	5/26/00	
	Chicago MSI	10/8/99	5/5/00	
	Melbourne CP	9/16/99	8/31/00	
	Saint Augustine	4/25/99	10/14/99	
	Sydney CP	9/16/99	8/31/00	

Film	Theater	Open	Close	Status
	Vancouver SW	10/15/99	3/00	A
	Vantaa	9/1/99	8/31/00	
OMATS	London BFI	6/18/99	12/31/99	
	Melbourne CP	8/2/99		
	New York Sony	9/3/99	12/31/99	B
	Oslo	10/15/99	4/15/00	
	Sydney CP	7/19/99		
Ozarks	Branson	1/1/93	12/31/00	A
PDF	Roanoke	7/3/99	7/3/00	
PO	Laie	12/31/91		A
RFTS	Tokorozawa	4/1/97	3/31/00	A
ROF	Baltimore			S
	Morelia Ram	8/99	12/99	
	Norfolk	12/26/98		B
	Perth Omni	10/91		S
	Speyer Dome	8/1/97		B
RSATM	Bochum NeUe	6/15/98	6/14/00	E
	Columbus Mar	7/2/99	10/28/99	E
	Dublin IRL	10/30/98	10/29/99	E
	Louisville	9/6/99	10/3/99	F
	Lucerne	7/1/98		E
	Oslo	7/4/98	7/3/00	E
S&R	Addison Mar	9/22/99	12/31/99	A
	Atlanta FMNH	9/22/99	2/29/00	
	Brossard	10/99	12/31/99	A
	Chicago NP	9/22/99	1/31/00	
	Lincolnshire Reg	9/99	2/00	
	Montreal FP	10/8/99	12/31/99	
	New York Sony	9/22/99	1/31/00	
	Richmond FP	10/8/99	12/31/99	
	Sinsheim	10/1/99	3/31/00	
	Tokyo IMAX	10/2/99	12/31/99	
	Toronto FP	10/8/99	12/31/99	
	Vancouver CN	10/8/99	12/2/99	B
	Vaughan FP	10/8/99	12/31/99	
SC	Baltimore			S
	Baltimore	9/10/99	10/7/99	E
	Boston MOS			S
	Pittsburgh			S
SE	Baltimore	3/1/97		S
	Detroit	9/2/97	12/31/99	B
	Hampton	2/12/99	4/30/00	
	Lincolnshire Reg	4/23/99	8/24/00	
	Nagashima	9/1/98	8/31/00	
	Orlando Muv		11/30/99	
	Paris Geo	5/18/98	11/30/99	S
	Pittsburgh			S
	Tampa MOSI	12/1/98	9/30/00	S
	Toronto OSC	3/6/98	3/31/02	S
	Vaughan FP	9/1/99	6/19/00	
Seasons	Leon Ram	9/99	1/00	
	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	3/1/99	10/31/99	A
SFTGS	Berlin Disc	9/99	3/00	
	London ONT	8/6/99		A
	Tampico Ram	9/99	10/00	
ShinSymp	Nagano Hot	10/96	12/00	A
SI	Aguascalientes	3/1/99	10/31/99	
	London ONT	12/97		S
SileSky	Lucerne	10/19/98	12/31/99	S
SOA	Dallas AA	2/26/99		
SOLOE	Calgary EC	3/16/95	12/31/99	
	Houston MNS	7/1/98	6/30/00	
	Lucerne	7/1/99		B
Speed	Calgary SC	6/1/96		S
	Calgary SC	1/1/98		B
	Dayton	9/8/99	1/7/00	
	Syracuse	2/28/98		S
	Valencia Spn	4/21/98	6/30/00	
SupeSpee	Baltimore	10/8/99	1/1/00	E
	Dallas SP	5/22/98		B
	Indianapolis WR	4/16/99	12/31/01	
	Leon Ram	7/23/99	7/22/00	
	London ONT	12/1/98		S
	Memphis Pink	10/2/99	3/10/00	A
	Milwaukee	5/15/99	12/3/99	A
	Morelia Ram	7/23/99	7/23/00	
	San Diego RHF	3/1/99	2/28/01	S
	Syracuse	9/1/97	6/30/02	S
	Tampico Ram	7/23/99	7/22/00	
Sydney	Sydney CP	8/19/99		
T40	Branson	5/28/99	9/30/00	S
	Las Vegas Lux			S
	Louisville	9/6/99	10/3/99	F
	Lucerne	10/9/98	10/1/99	A
	Vancouver CN	6/1/97	12/31/99	B
T90	Cathedral City	5/27/99		E
	Norwalk	11/20/98	12/31/99	S
Taiwan	Taichung	1/1/92		B
TBAA	Phoenix	6/1/99	11/30/99	B
	Rio	10/31/98	10/31/99	
	Roanoke	7/3/99	7/3/00	
	Taejon MST	12/31/98	12/31/00	
TF	Aguascalientes	7/1/99	6/30/00	
	Dayton	1/1/97	12/31/99	
	Taipei AM	7/15/99	7/14/00	
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A
TR	Addison Mar	7/2/99	12/31/99	S
	Baltimore	5/1/99		E
	Branson	3/15/98	12/31/99	B
	Cathedral City	7/26/99		
	Dallas SP	9/25/99	10/17/99	B
	Detroit	1/99	12/99	
	Hampton	7/16/99		A
	Hastings	9/21/99	12/3/99	B
	Hutchinson	5/28/99	11/18/99	A
	Indianapolis CMI	4/30/99		
	Kansas City Zoo	1/16/99	10/31/99	B
	London ONT	4/1/99		S
	Mexico City Pap	3/6/99	11/5/99	A
	Mobile	9/15/99		
	Monterrey Mex	7/29/99	11/30/99	A
	Oulu	4/27/99	4/26/00	A
	Paris Geo	6/25/98	11/7/99	B
	Perth Omni	4/4/98	12/31/99	A
	San Jose	10/28/99		A
	Seoul	4/99		
	Townsville	2/1/99		
	Valencia Spn	3/98		
Trex	Adelaide CP	12/10/98	11/14/00	
	Apple Valley	11/26/98	12/31/99	
	Auckland CP	7/28/99	3/31/00	
	Bochum NeUe	5/13/99	12/31/00	
	Boise Edw	6/1/99	12/31/00	
	Bradford	4/5/99	4/5/00	
	Brisbane CP	1/22/99	11/14/00	
	Brossard	12/18/98	10/99	A
	Buffalo Reg	10/1/99	12/30/99	
	Buford Reg	8/13/99	12/31/99	
	Calgary EC	12/18/98	11/30/99	
	Cathedral City	5/1/99	10/31/99	A
	Charlotte	7/3/99	3/3/00	
	Chattanooga	8/14/99	2/28/00	
	Chicago NP	11/7/98	10/31/99	A
	Copenhagen	11/28/98	11/15/99	B
	Dallas Cmk	9/9/99	9/3/00	
	Dublin IRL	12/26/98	12/31/99	
	Duluth	6/11/99	10/1/99	A
	Dusseldorf NeUe	8/31/99	12/31/00	
	Edmonton FP	9/1/99	2/12/00	
	Fort Lauderdale	1/22/99	1/22/00	
	Galveston	12/26/98	12/24/99	A
	Hampton	5/28/99	11/30/99	
	Honolulu Con	10/1/99	2/28/01	
	Indianapolis WR	11/5/98	11/9/99	A
	Irvine Edw	10/23/98	12/31/01	
	Kansas City Zoo	10/1/99	11/24/99	A
	Kaohsiung	7/1/99	6/30/00	A
	Las Vegas Lux	2/11/99	12/31/99	A
	Little Rock	1/15/99	1/14/00	
	London ONT	6/4/99		A
	London Troc	11/27/98	10/31/99	
	Lubbock	6/4/99	12/31/99	A
	Melbourne CP	12/3/98	11/14/00	
	Miami	1/22/99	12/31/99	
	Montpellier Gau	3/24/99	3/23/00	
	Munich	7/29/99	4/28/00	
	Myrtle Beach	11/13/98	10/8/99	
	New Orleans	5/1/99	4/1/00	
	New Rochelle Reg	9/24/99		
	New York Sony	10/23/98	10/8/99	
	Norwalk	1/1/99	10/21/99	A
	Nyack	2/12/99	12/31/99	
	Ontario Edw	10/23/98	12/31/01	
	Orlando Muv	9/99	12/31/99	
	Oslo	9/1/99	3/1/01	
	Perth Omni	3/3/99	12/31/99	
	Portland	2/5/98	10/1/99	A
	Regina	6/99	6/00	
	Richmond FP	12/18/98	2/12/00	
	Sapporo UCI	5/22/99	11/21/99	
	Seattle PSC 2	10/1/99	12/31/99	
	Sinsheim	3/18/99		
	Spokane	4/2/99	3/31/00	A
	Sydney CP	12/3/98	11/14/00	
	Tampa MOSI	5/28/99	1/3/00	A
	Tempe	1/14/99	12/31/99	B
	Tijuana	3/6/99	10/10/99	
	Tokyo IMAX	7/3/99	12/31/99	B
	Valencia Edw	7/2/99	12/31/00	
	Vancouver CN	12/18/98	12/31/99	A
	Vaughan FP	2/12/99	2/12/00	
	Virginia Beach	1/8/99	4/30/01	
	Winnipeg	12/12/98		
TRF	Boston MOS			S
	Cocoa	9/99	5/00	
TTL	Boston MOS			S
	Dallas SP	9/24/98	12/31/99	B
	Gurnee	4/17/99	10/31/99	A
	La Coruna	10/1/99	1/31/00	
	Pittsburgh			S
	Syracuse	10/15/97	4/30/00	S
	Tampa MOSI	7/1/95		S
Urushi	Aizuwakamatsu	8/1/96		
VLBP	Shima	1/96	12/00	
WABOS	Copenhagen	6/1/96	9/1/00	
	Perth Omni	11/1/97	12/31/99	
	Valencia Spn	4/17/98	4/16/00	
WAM	Paris Geo	10/4/99		S
WATE	Calgary SC	5/12/97		B
	Katoomba	6/1/97		A
Whales	Adelaide CP	7/99	12/99	
	Baltimore	5/99		S
	Branson	5/28/99	9/1/00	B
	Brussels	9/99		B
	Detroit	6/99	12/99	
	Frankfurt NeUe	4/1/99	10/1/99	
	Hibbing	6/7/99		A
	Hull	7/1/99	12/15/99	B
	Hutchinson	9/1/99	2/1/00	
	Macon	5/10/97		
	Munich	1/3/97		B
	Roanoke	7/3/99	7/3/00	
	Seattle Omni	7/18/97	12/31/99	B
	Yunelin Hsien 1	1/1/99	12/31/99	
	Zion	7/9/99	12/31/99	B
Wildfire	Boise Edw	10/15/99	12/31/00	A
	Hague	7/1/99	1/1/00	B
	Hong Kong	10/13/99		A
	Houston MNS	6/16/99	3/30/00	B
	Huntsville	9/7/99	12/31/99	B
	Los Angeles CSC	7/30/99	12/31/99	A
	Philadelphia	9/10/99	2/13/00	B
	Reno NBS	7/9/99	1/1/00	A
	Rotterdam	7/1/99	1/1/00	B
	Saint Augustine	10/15/99	4/15/00	B
	Singapore SC	9/1/99	2/00	A
	Sudbury	10/1/99	3/3/00	B
	Taipei MCRC	7/1/99	6/30/00	
WOC	Bochum NeUe	10/16/98		
	Cathedral City	7/2/99	11/2/99	
	Chattanooga	10/10/98	10/27/99	
	Frankfurt NeUe	4/1/99		
	Poitiers Imax 3D	5/98	5/00	A
	Sinsheim	2/21/98		
Wolves	Cape Town	7/1/99	7/1/00	
	Hastings	9/21/99	12/6/99	A
	Hull	10/1/99	6/30/00	S
	Jersey City	10/22/99		A
	Kansas City Zoo	7/10/99	10/15/99	A
	Kansas City Zoo	10/16/99	7/10/00	B
	Louisville	10/16/99	2/00	A
	Myrtle Beach	3/1/99	2/28/00	A
	Nyack	10/7/99	1/7/00	A
	Ontario Mills	10/1/99	2/11/00	A
	Phoenix	6/1/99	12/14/00	A
	Saint Louis Arch	5/29/99	5/28/00	A
	Seattle PSC 1	6/99		
	Sudbury	10/1/99	3/3/00	A
	Toronto OS	5/7/99	12/31/99	A
	Vancouver SW	4/15/99	10/13/99	A
	Victoria	9/14/99		A
	Wash NASM	9/4/99	1/15/00	E
	Yellowstone	4/1/99		A
Yell	Alamogordo	7/1/99	12/31/99	A
	Atlanta FMNH			S
	Macon	1/10/97		
	Munich	11/6/97		B
	Paris Geo	10/4/99		S
	Philadelphia	9/10/99	2/13/00	B
	Pittsburgh			S
	Yellowstone	6/94		A
ZC	Toronto OP	10/1/99	5/31/00	S
	Zion	4/1/99	10/31/99	A

October 1999 by Theater

Theater	Film	Open	Close	Status
Addison Mar	Everest	7/2/99	12/31/99	S
	S&R	9/22/99	12/31/99	A
	TR	7/2/99	12/31/99	S
Adelaide CP	E3D	5/20/99	5/00	A
	Everest	5/8/98	12/31/00	
	Extreme	3/25/99	12/30/99	A
	ITD	5/8/98	12/31/99	
	MOE	2/1/99	2/1/00	
	OG	9/16/99	8/31/00	
	Trex	12/10/98	11/14/00	
	Whales	7/99	12/99	
Aguascalientes	FP	10/12/98	10/12/99	
	MOE	11/98	11/99	
	SI	3/1/99	10/31/99	
	TF	7/1/99	6/30/00	
Aichi	Africa	4/1/98	3/31/00	A
Aizuwakamatsu	Urushi	8/1/96		
Alamogordo	GP	10/1/99	3/31/00	
	Yell	7/1/99	12/31/99	A
Albuquerque	Everest	8/99	2/00	A
	MOE	3/22/99	10/4/99	A
Apple Valley	AEK	6/12/98	3/29/00	A
	ITD	3/29/97	3/29/02	A
	Trex	11/26/98	12/31/99	
Atlanta FMNH	Alaska	9/99	3/00	
	MG			S
	S&R	9/22/99	2/29/00	
	Yell			S
Auckland CP	AEK	7/28/99	12/31/99	
	Extreme	9/15/99	5/30/00	A
	Trex	7/28/99	3/31/00	
Baltimore	Africa			S
	Amazon	5/21/99	6/30/00	S
	Beavers			S
	BP		6/30/00	S
	CV	4/19/98	6/30/00	S
	Everest	10/1/98	6/30/00	E
	LS	7/99		S
	MOE	5/20/99	6/30/01	A
	OG	10/8/99	3/9/00	
	ROF			S
	SC			S
	SC	9/10/99	10/7/99	E
	SE	3/1/97		S
	SupeSpee	10/8/99	1/1/00	E
	TR	5/1/99		E
	Whales	5/99		S
Bangkok CP	E3D	10/1/99	12/31/99	
	Everest	6/15/99	11/15/99	
	ITD	3/1/99	2/28/00	
Barcelona	Amazon	11/18/98	11/18/99	
	ATSOT	5/29/97		
	Extreme	5/12/99	5/31/00	A
	ITD	2/22/96	12/31/99	
	L5	11/1/98	10/31/99	
	MOE	4/26/99	5/25/00	
Berlin Disc	Amazon	5/1/99	11/30/99	
	Beavers	10/2/98	10/31/99	B
	BP	10/2/98	10/1/99	A
	E3D	2/26/99	12/31/99	A
	ITD	10/1/99	9/30/00	
	SFTGS	9/99	3/00	
Birmingham	GC	9/18/99	12/3/99	B
	MOE	9/18/99	12/3/99	A
Bochum NeUe	AEK	2/11/99	2/8/00	
	ATSOT	12/97		
	BP	12/18/97	3/1/01	
	E3D	7/2/99	12/31/99	A
	Imagine	10/16/98	12/31/99	
	L5	8/26/99	8/25/01	
	LB	10/16/98	12/31/99	
	MOE	3/25/99	12/25/99	
	RSATM	6/15/98	6/14/00	E
	Trex	5/13/99	12/31/00	
	WOC	10/16/98		
Bogota	LS	5/28/99	1/27/00	
Boise Edw	ITD	10/1/99	10/31/00	
	Trex	6/1/99	12/31/00	
	Wildfire	10/15/99	12/31/00	A
Boston MOS	MOE	10/1/99	3/00	
	SC			S
	TRF			S
	TTL			S

Theater	Film	Open	Close	Status
Bournemouth	LS	8/4/99	11/26/99	
Bradford	GP	5/1/99	10/31/99	
	Trex	4/5/99	4/5/00	
Branson	Alaska	5/1/99	4/1/00	A
	Everest	5/1/98	12/31/99	B
	GC	4/15/99	8/15/00	B
	MTM	3/1/98	4/30/00	B
	Ozarks	1/1/93	12/31/00	A
	T40	5/28/99	9/30/00	S
	TR	3/15/98	12/31/99	B
	Whales	5/28/99	9/1/00	B
Brisbane CP	E3D	5/20/99	5/00	A
	Extreme	3/25/99	12/30/99	A
	OG	9/16/99	8/31/00	
	Trex	1/22/99	11/14/00	
Brossard	Everest	6/25/99	12/31/99	B
	IOTS	5/28/99	10/99	A
	LS	10/99	12/31/99	B
	S&R	10/99	12/31/99	A
	Trex	12/18/98	10/99	A
Brussels	BP	7/1/99	12/31/99	B
	DIA	1/20/99	12/31/99	S
	Extreme	9/99		A
	MOE	9/16/99	6/30/00	B
	Whales	9/99		B
Buffalo Reg	Everest	10/1/99	2/28/00	
	IOTS	8/13/99	12/31/99	
	ITD	10/1/99	12/31/99	
	Trex	10/1/99	12/30/99	
Buford Reg	IOTS	8/13/99	12/31/99	
	Trex	8/13/99	12/31/99	
Calgary EC	CV	3/21/97	12/31/99	
	DIS	1/1/98	12/31/99	
	Extreme	3/31/99	12/31/99	A
	SOLOE	3/16/95	12/31/99	
	Trex	12/18/98	11/30/99	
Calgary SC	OG	2/11/99	10/31/99	A
	Speed	6/1/96		S
	Speed	1/1/98		B
	WATE	5/12/97		B
Cape Town	AEK	11/15/98		B
	Alaska	3/19/99	9/18/00	
	Extreme	10/18/99	10/18/00	A
	GC	7/13/98		S
	LS	11/12/98		A
	Wolves	7/1/99	7/1/00	
Castle Rock	EMSH	5/1/99	10/31/99	A
Cathedral City	Everest	4/1/99		A
	MTM	4/1/99		B
	T90	5/27/99		E
	TR	7/26/99		
	Trex	5/1/99	10/31/99	A
	WOC	7/2/99	11/2/99	
Charlotte	MOE	5/29/99	11/24/99	A
	OG	10/30/99	5/26/00	
	Trex	7/3/99	3/3/00	
Chattanooga	ITD	4/1/97	5/3/01	B
	LB	5/3/96	5/3/01	
	LS	10/1/99	4/1/00	
	Trex	8/14/99	2/28/00	
	WOC	10/10/98	10/27/99	
Chicago MSI	Amazon	5/7/99	1/15/00	A
	MOF	5/7/99	10/15/99	B
	OG	10/8/99	5/5/00	
Chicago NP	E3D	3/31/99	3/31/00	A
	Everest	7/15/99	12/31/99	
	ITD	1/1/99	12/31/99	S
	MTA	1/1/99	1/1/00	S
	S&R	9/22/99	1/31/00	
	Trex	11/7/98	10/31/99	A
Cincinnati	AEK	2/12/99	2/12/00	
	IOTS	10/16/99		A
	MOE	6/12/99	10/15/99	A
Cleveland	Alaska	3/15/99	10/15/99	A
	MOE	1/1/99	12/31/99	
Cocoa	Antarc	2/1/99	1/31/00	
	TRF	9/99	5/00	
Columbus Mar	AEK	10/15/99	12/31/99	B
	DIS	4/23/99	12/31/99	S
	RSATM	7/2/99	10/28/99	E
Coomera	MOF	1/1/99	12/31/99	A
Copenhagen	CV	9/2/98		B
	Everest	3/28/98	11/15/99	B

Theater	Film	Open	Close	Status
	Extreme	8/23/99		A
	GP	9/1/98	11/15/99	B
	MOE	6/26/99	10/1/99	A
	MTM	10/23/97	12/31/99	
	Trex	11/28/98	11/15/99	B
	WABOS	6/1/96	9/1/00	
Corsicana	Niagara	10/1/99	1/1/00	
Dallas AA	SOA	2/26/99		
Dallas Cmk	Trex	9/9/99	9/3/00	
Dallas SP	Amazon	3/13/99	12/31/99	A
	MOE	3/13/99	12/31/99	B
	MOF	9/25/99	12/31/99	A
	SupeSpee	5/22/98		B
	TR	9/25/99	10/17/99	B
	TTL	9/24/98	12/31/99	B
Dayton	MOF	6/1/99	1/3/00	
	Speed	9/8/99	1/7/00	
	TF	1/1/97	12/31/99	
Denver	Alaska	6/11/99	10/7/99	A
	Amazon	10/8/99	12/31/99	A
	Everest	6/11/99	2/10/00	E
	MOE	6/11/99	2/10/00	A
Detroit	MOE	9/30/99	2/29/00	
	SE	9/2/97	12/31/99	B
	TR	1/99	12/99	
	Whales	6/99	12/99	
Dollywood	Heart	4/10/94		A
Dublin IRL	BP	10/2/98	3/31/00	
	E3D	10/1/99	12/31/99	
	ITD	6/24/99	12/23/99	
	LS	6/6/98	10/22/99	B
	RSATM	10/30/98	10/29/99	E
	Trex	12/26/98	12/31/99	
Duluth	Amazon	10/1/99	2/1/00	
	Antarc	6/11/99	10/1/99	B
	DIA	6/6/98	12/31/99	
	Trex	6/11/99	10/1/99	A
Dusseldorf NeUe	ATSOT	10/15/98		
	E3D	3/25/99	3/25/00	A
	L5	8/26/99	8/25/01	
	Trex	8/31/99	12/31/00	
Edmonton FP	E3D	5/14/99	12/99	A
	Everest	10/8/99	10/7/00	
	Extreme	6/11/99	12/31/99	A
	MOE	10/8/99	6/00	
	Trex	9/1/99	2/12/00	
Edmonton SSC	MTM	1/9/98	6/30/00	
Fort Lauderdale	Alaska	7/2/99	6/6/00	A
	ITD	6/4/97	11/30/99	B
	MTA	7/2/99		
	Trex	1/22/99	1/22/00	
Fort Worth	AEK	4/16/99	11/4/99	
Frankfurt NeUe	AEK	8/26/99	6/30/01	
	ATSOT	4/1/99	1/1/00	
	L5	8/26/99	8/25/00	
	MOTM	1/4/99	1/4/00	B
	Whales	4/1/99	10/1/99	
	WOC	4/1/99		
Galveston	E3D	5/28/99	5/27/00	A
	Trex	12/26/98	12/24/99	A
Gatlinburg	Alaska	7/1/99	12/31/99	A
	GC	7/17/98	12/30/99	A
Grand Canyon	GC	3/1/99	10/31/99	A
Gurnee	TTL	4/17/99	10/31/99	A
Hague	AEK	4/12/99	10/11/99	B
	DIA	9/28/99	10/10/99	F
	DIS	9/28/99	10/10/99	F
	Extreme	4/27/99	10/31/99	A
	IOTS	10/11/99	10/14/00	
	MTM	9/28/99	10/10/99	F
	Wildfire	7/1/99	1/1/00	B
Halifax	E3D	5/19/99	12/99	A
	ITD	1/15/99	12/31/99	
Hampton	Amazon	10/8/99	4/8/00	
	L5	1/8/99	6/30/00	
	MTM	9/10/98	6/30/00	S
	SE	2/12/99	4/30/00	
	TR	7/16/99		A
	Trex	5/28/99	11/30/99	
Harrisburg	GP	9/9/99		A
	ITD	9/9/99		E
Hastings	Antarc			S
	DIS			S

Theater	Film	Open	Close	Status
	FOK			S
	TR	9/21/99	12/3/99	B
	Wolves	9/21/99	12/6/99	A
Hibbing	Whales	6/7/99		A
Hong Kong	CV	2/10/98		S
	Everest	4/28/99	10/11/99	A
	GP	4/1/99		S
	Wildfire	10/13/99		A
Honolulu Con	Closed	7/1/99	10/1/99	
	Trex	10/1/99	2/28/01	
Houston MNS	Alaska	6/4/99	10/14/99	B
	EpicJour	10/15/99	3/31/00	A
	MOE	6/4/99	10/14/99	A
	SOLOE	7/1/98	6/30/00	
	Wildfire	6/16/99	3/30/00	B
Houston SCH	BP	7/30/94	5/31/00	
	DIA	1/18/93	5/31/00	B
	DIS	7/30/94	5/31/00	
	HC	6/30/94	5/31/00	B
	MTM	6/28/97	12/31/01	
Hull	Alaska	7/1/99	2/28/00	A
	Extreme	10/22/99	5/30/00	A
	Whales	7/1/99	12/15/99	B
	Wolves	10/1/99	6/30/00	S
Huntsville	MTM	6/3/98	5/1/00	
	Wildfire	9/7/99	12/31/99	B
Hutchinson	AEK	9/10/99	3/00	
	DIA	10/7/85	6/17/00	S
	DIS	10/15/94	12/31/99	S
	Everest	10/1/98	3/11/01	B
	MTM		12/31/00	S
	TR	5/28/99	11/18/99	A
	Whales	9/1/99	2/1/00	
Ichikawa	ChanJian	8/24/99	11/28/99	A
Indianapolis CMI	TR	4/30/99		
Indianapolis WR	AEK	6/25/99	11/24/99	A
	E3D	5/28/99	11/4/99	A
	L5	8/7/97	8/15/01	
	MTA	10/16/99	11/4/99	S
	MTM	8/7/97	2/27/01	
	SupeSpee	4/16/99	12/31/01	
	Trex	11/5/98	11/9/99	A
Irvine Edw	AlienAdv	8/17/99	12/31/99	A
	Extreme	6/4/99	12/31/99	B
	ITD	1/1/98	12/31/01	S
	Trex	10/23/98	12/31/01	
Jersey City	IOTS	4/23/99	10/21/99	A
	IOTS	10/22/99		B
	MOE	4/23/99	10/21/99	B
	Wolves	10/22/99		A
Kagoshima	MOE	4/1/99	10/7/99	
Kansas City Zoo	AEK	7/10/99	5/14/00	B
	TR	1/16/99	10/31/99	B
	Trex	10/1/99	11/24/99	A
	Wolves	7/10/99	10/15/99	A
	Wolves	10/16/99	7/10/00	B
Kaohsiung	HD	11/9/98	11/8/99	A
	Trex	7/1/99	6/30/00	A
Katoomba	LS	8/26/99	8/25/00	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
KSC 1	DIA	7/21/85		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kuala Lumpur NP	MOE	5/15/99	5/16/00	
Kyoto	Alaska	3/21/98	2/28/02	
La Coruna	TTL	10/1/99	1/31/00	
Laie	Everest	5/17/99		A
	PO	12/31/91		A
Langley FP	AlienAdv	10/8/99	12/31/99	
	E3D	5/19/99	12/99	A
	MOE	8/10/99	1/31/00	
Las Palmas	LS	6/24/99	6/23/00	
Las Vegas Lux	ITD	1/1/99	12/31/99	S
	L5			S
	MOE	2/11/99	2/1/00	B
	T40			S
	Trex	2/11/99	12/31/99	A
Leon Exp	MOE	6/1/99	12/1/99	
Leon Ram	Seasons	9/99	1/00	
	SupeSpee	7/23/99	7/22/00	
Lincolnshire Reg	AEK	10/15/99	12/31/99	
	ATSOT	7/26/99		
	S&R	9/99	2/00	
	SE	4/23/99	8/24/00	
Little Rock	AEK	9/29/99	9/29/00	
	MOF	6/15/99	12/15/99	
	Trex	1/15/99	1/14/00	
London BFI	DIS	6/11/99		
	ITD	6/11/99		
	OMATS	6/18/99	12/31/99	
London ONT	BP	7/1/98		S
	CV	4/98	12/31/99	S
	DIS	5/1/99		S
	FOK	6/1/97		S
	ITD	11/30/98		S
	L5	6/4/99	12/31/99	A
	MG	9/16/97		S
	SFTGS	8/6/99		A
	SI	12/97		S
	SupeSpee	12/1/98		S
	TR	4/1/99		S
	Trex	6/4/99		A
London Troc	L5	6/20/98	10/31/99	
	Trex	11/27/98	10/31/99	
Los Angeles CSC	Everest	2/26/99		B
	GC	9/5/99	10/31/99	
	IOTS	6/25/99	12/31/99	A
	Wildfire	7/30/99	12/31/99	A
Louisville	AEK	6/6/99	10/15/99	B
	GC	9/2/99	10/3/99	
	MOE	6/6/99	10/15/99	A
	MOE	10/16/99	3/00	B
	RSATM	9/6/99	10/3/99	F
	T40	9/6/99	10/3/99	F
	Wolves	10/16/99	2/00	A
Lubbock	GBR	2/5/99	10/5/99	B
	MTA	7/2/99	12/2/99	B
	Trex	6/4/99	12/31/99	A
Lucerne	BP	3/1/99	2/29/00	
	DIS	7/1/99	12/31/99	B
	Extreme	5/1/99		
	FTM	10/2/98	12/31/99	
	IA	9/1/99	3/31/00	A
	MTM	7/1/99		A
	RSATM	7/1/98		E
	SileSky	10/19/98	12/31/99	S
	SOLOE	7/1/99		B
	T40	10/9/98	10/1/99	A
Macon	Whales	5/10/97		
	Yell	1/10/97		
Madrid	ATSOT	10/27/98		
	IA	10/22/98	12/31/99	
	ITD	5/5/99	6/24/00	
Matsuyama	Closed	9/97	12/31/99	
Melbourne CP	E3D	5/20/99	5/00	A
	Everest	5/98	12/11/00	
	MOE	2/1/99	2/1/00	
	OG	9/16/99	8/31/00	
	OMATS	8/2/99		
	Trex	12/3/98	11/14/00	
Memphis Pink	Everest	5/1/99	10/1/99	A
	Everest	10/2/99	3/10/00	B
	GP	5/1/99	10/1/99	B
	SupeSpee	10/2/99	3/10/00	A
Mexico City Pap	Amazon	9/27/99	5/26/00	A
	Everest	3/6/99	11/5/99	B
	TR	3/6/99	11/5/99	A
Miami	Extreme	6/1/99	12/31/99	B
	ITD	4/99	10/99	
	Trex	1/22/99	12/31/99	
Milwaukee	Alaska	3/6/99	10/1/99	A
	Amazon	10/2/99	4/7/00	B
	MTA	9/13/99	12/31/99	S
	SupeSpee	5/15/99	12/3/99	A
Mississauga FP	AlienAdv	10/8/99	12/31/99	A
	Africa	10/99	12/99	
	E3D	7/1/99	12/31/99	A
Mobile	Alaska	5/21/99	1/15/00	
	MTM	1/8/99	11/15/99	
	TR	9/15/99		
Monterrey Mex	TR	7/29/99	11/30/99	A
Montpellier Gau	ATSOT	11/11/98		
	DIA	1/20/99	1/19/00	
	Extreme	5/5/99	5/31/00	A
	Trex	3/24/99	3/23/00	
Montreal FP	AlienAdv	10/8/99	12/31/99	
	E3D	6/17/99	12/31/99	A
	Everest	6/18/99	12/31/99	
	S&R	10/8/99	12/31/99	
Montreal VP	Closed	9/7/99	11/4/99	
Morelia Ram	ROF	8/99	12/99	
	SupeSpee	7/23/99	7/23/00	
Munich	AEK	5/1/99	2/1/00	
	ATSOT	3/11/98		B
	Extreme	4/12/99	4/30/00	A
	ITD	1/7/99	1/6/00	
	Trex	7/29/99	4/28/00	
	Whales	1/3/97		B
	Yell	11/6/97		B
Myrtle Beach	Extreme	7/1/99	3/31/00	A
	IOTS	5/1/99	12/31/99	
	MOE	1/1/99	12/31/99	
	MTA	9/1/99	4/30/00	
	Trex	11/13/98	10/8/99	
	Wolves	3/1/99	2/28/00	A
Nagano Hot	ShinSymp	10/96	12/00	A
Nagashima	SE	9/1/98	8/31/00	
New Orleans	Trex	5/1/99	4/1/00	
New Rochelle Reg	IOTS	9/24/99	12/31/99	
	Trex	9/24/99		
New York AMNH	Amazon	11/2/98	10/99	B
	Everest	6/12/99	1/5/00	A
New York Sony	ATSOT			B
	E3D	3/31/99	3/31/00	A
	Extreme	6/4/99	11/30/99	B
	ITD	5/95	12/99	S
	L5	1/1/99	12/31/99	S
	OMATS	9/3/99	12/31/99	B
	S&R	9/22/99	1/31/00	
	Trex	10/23/98	10/8/99	
Niagara	MOE	5/7/99	10/31/99	B
	Niagara	7/1/86		A
Norfolk	LS	6/1/94		A
	ROF	12/26/98		B
Norwalk	Everest	1/1/99	10/21/99	B
	IOTS	6/18/99	10/21/99	A
	IOTS	10/22/99	12/24/99	B
	MOE	10/22/99	3/10/00	A
	MTA	10/22/99	3/10/00	B
	MTM	1/1/99	10/21/99	E
	T90	11/20/98	12/31/99	S
	Trex	1/1/99	10/21/99	A
Nyack	Extreme	6/1/99	12/31/99	B
	ITD	9/25/98	1/20/00	
	Trex	2/12/99	12/31/99	
	Wolves	10/7/99	1/7/00	A
Omaha	AEK	7/1/98	3/31/00	
	ITD	3/29/98	3/31/00	
Ontario Edw	AEK	1/31/99	6/30/00	
	AlienAdv	8/17/99	12/31/99	A
	Extreme	6/4/99	12/31/99	B
	ITD	11/26/97	12/31/01	
	L5	7/1/98	12/31/01	
	Trex	10/23/98	12/31/01	
Ontario Mills	Africa	5/31/99	6/00	S
	Antarc	10/1/99	11/18/99	B
	Wolves	10/1/99	2/11/00	A
Orlando Muv	ITD	9/99	12/31/99	
	SE		11/30/99	
	Trex	9/99	12/31/99	
Orlando SC	GP	8/1/99	10/31/99	B
Osaka Sak	Alaska	10/1/98	12/1/99	
Osaka Sci	L5	5/28/99	11/30/99	
Osaka Sun	E3D	7/1/99	12/31/99	A
Oslo	Africa	5/99	4/00	
	BP	5/1/99	7/31/00	
	Extreme	3/12/99	3/12/00	A
	LS	11/1/98	10/31/99	
	OMATS	10/15/99	4/15/00	
	RSATM	7/4/98	7/3/00	E
	Trex	9/1/99	3/1/01	
Oulu	TR	4/27/99	4/26/00	A
Paris Geo	Everest	3/11/99	10/10/99	
	IOTS	6/30/99	2/2/00	A
	MOE	11/18/98	11/7/99	B
	SE	5/18/98	11/30/99	S
	TR	6/25/98	11/7/99	B
	WAM	10/4/99		S
	Yell	10/4/99		S
Pensacola	DIS	8/1/99	1/31/00	
	MOF	11/8/96		A
Perth Omni	AEK	3/1/99	12/31/99	
	Antarc	2/92		S
	CV	1/1/97	12/31/99	B
	IOTS	9/15/99	1/31/00	
	LS	6/95		S
	MOE	5/1/99	12/31/99	
	ROF	10/91		S
	TR	4/4/98	12/31/99	A
	Trex	3/3/99	12/31/99	

Theater	Film	Open	Close	Status
	WABOS	11/1/97	12/31/99	
Philadelphia	Everest			S
	MOF	9/10/99	2/13/00	A
	Seasons	9/11/98	11/12/99	B
	Wildfire	9/10/99	2/13/00	B
	Yell	9/10/99	2/13/00	B
Phoenix	TBAA	6/1/99	11/30/99	B
	Wolves	6/1/99	12/14/00	A
Pittsburgh	Africa	10/15/99	3/00	A
	Everest	9/7/99	3/5/00	B
	GP	5/15/99		S
	MOE	5/14/99	10/14/99	A
	SC			S
	SE			S
	TTL			S
	Yell			S
Poitiers Imax	MOE	2/5/99	2/5/00	A
Poitiers Imax 3D	WOC	5/98	5/00	A
Poitiers MC	FITS	8/99	11/99	A
Poitiers Omni	Everest	2/1/99	11/30/99	
Portland	AEK	2/5/99	6/30/00	B
	DIS	5/28/99	9/6/00	
	Extreme	7/23/99	1/23/00	A
	MOE	9/30/99	2/29/00	
	Trex	2/5/98	10/1/99	A
Providence	Everest	9/99	3/00	
Puebla	MOE	5/1/99	11/1/99	
Quebec	AEK	6/22/99	10/25/99	B
	DIS	11/14/98	12/12/99	B
	E3D	6/22/99	10/25/99	A
	Extreme	10/26/99	2/21/00	A
Regina	AEK	12/15/98	10/1/99	
	Amazon	10/13/99	4/12/00	
	Everest	6/15/98		
	IA			S
	Trex	6/99	6/00	
Reno Fleisch	Africa	1/1/98		S
	Alaska	6/22/99	1/4/00	A
	LS			S
Reno NBS	Wildfire	7/9/99	1/1/00	A
Richmond FP	E3D	5/19/99	12/99	A
	Everest	10/8/99	10/7/00	
	S&R	10/8/99	12/31/99	
	Trex	12/18/98	2/12/00	
Richmond VA	DIS	9/8/98	3/1/02	S
	Everest	5/24/99	12/3/99	B
	MOE	5/22/99	12/3/99	A
Rio	FP	10/31/98	10/31/99	
	GC	10/31/98	10/31/99	
	Niagara	8/1/98	10/31/99	
	TBAA	10/31/98	10/31/99	
Roanoke	GC	7/3/99	7/3/00	
	MOE	7/3/99	7/3/00	
	PDF	7/3/99	7/3/00	
	TBAA	7/3/99	7/3/00	
	Whales	7/3/99	7/3/00	
Rochester MSC	Everest	3/5/99	10/1/99	A
Rotterdam	AEK	4/29/99	10/28/99	
	Extreme	4/27/99		A
	IOTS	10/11/99	12/31/99	
	Wildfire	7/1/99	1/1/00	B
Sacramento	ITD	10/1/99	12/31/99	A
	MOE	10/1/99	12/31/99	B
Saint Augustine	AEK	4/15/99	10/99	
	GC	9/1/99	2/1/00	
	OG	4/25/99	10/14/99	
	Wildfire	10/15/99	4/15/00	B
Saint Louis Arch	GAW	3/3/97	5/28/00	A
	Wolves	5/29/99	5/28/00	A
Saint Louis SC	GP	9/13/99	6/5/00	B
	MOE	9/10/99	1/6/00	A
Saint Paul	Alaska	6/18/99	10/17/99	
	Closed	9/6/99	12/3/99	
San Antonio	Alamo	1/88	12/99	A
	MOE	8/27/99	12/27/99	
San Diego RHF	AEK	10/1/99	3/31/00	
	Alaska			S
	IOTS	5/14/99	11/18/99	A
	SupeSpee	3/1/99	2/28/01	S
San Francisco	ITD	6/16/99	6/16/00	
San Jose	Everest	4/30/99		B
	LS	4/30/99		A
	TR	10/28/99		A
San Simeon	Everest	6/26/99	12/15/99	
	HCBTD			A
Sandusky	Extreme	5/8/99	10/10/99	A
Santa Clara	Extreme	5/1/99	11/30/99	A
Sapporo UCI	Trex	5/22/99	11/21/99	
Scottsdale	Closed	6/30/99		
Seattle Omni	Alaska	5/13/98		B
	Amazon	5/13/99		A
	EMSH			A
	Whales	7/18/97	12/31/99	B
Seattle PSC 1	Wolves	6/99		
Seattle PSC 2	ITD	3/1/99	10/19/99	
	MOE	3/99	12/99	
	Trex	10/1/99	12/31/99	
Sedona	Sedona	3/1/99	10/31/99	A
Seoul	Everest	7/24/99	1/23/00	
	TR	4/99		
Seville	Closed	1/99	7/00	
Shima	Discov	4/10/98	3/31/01	A
	VLBP	1/96	12/00	
Shreveport	Everest	7/99	3/00	
Singapore DC	E3D	6/99	12/99	
Singapore SC	MOE	5/1/99		A
	Wildfire	9/1/99	2/00	A
Sinsheim	ATSOT	9/19/97		B
	HD	5/15/98		A
	ITD	5/15/98	5/20/01	B
	L5	10/26/96	5/20/01	B
	LB	6/98	5/20/01	S
	S&R	10/1/99	3/31/00	
	Trex	3/18/99		
	WOC	2/21/98		
Sioux Falls	GC	10/1/99	1/20/00	A
Speyer Dome	AEK	8/18/99	2/17/00	B
	CV	7/2/98	10/31/99	A
	LS	11/19/97		B
	ROF	8/1/97		B
Speyer Imax	Africa	9/16/95		B
	BP	5/18/95	12/31/99	S
	Everest	4/3/98		A
	Extreme	4/2/99	4/30/00	A
	GC	5/19/95		B
Spokane	Trex	4/2/99	3/31/00	A
Stockholm	BP	3/12/99	11/15/99	B
	IOTS	9/24/99		A
Sudbury	Wildfire	10/1/99	3/3/00	B
	Wolves	10/1/99	3/3/00	A
Sydney CP	E3D	5/20/99	5/00	A
	Everest	3/15/98	12/31/00	
	Extreme	3/25/99	11/30/99	A
	MOE	2/1/99	2/1/00	
	OG	9/16/99	8/31/00	
	OMATS	7/19/99		
	Sydney	8/19/99		
	Trex	12/3/98	11/14/00	
Syracuse	Africa	6/26/99	2/29/00	S
	Beavers	6/27/99	6/30/02	S
	Everest	6/26/99	11/5/99	B
	LS	6/26/99	3/4/00	B
	MTM	6/26/99	11/5/99	A
	Speed	2/28/98		S
	SupeSpee	9/1/97	6/30/02	S
	TTL	10/15/97	4/30/00	S
Taejon MST	TBAA	12/31/98	12/31/00	
Taichung	GP	1/1/99	12/31/99	A
	HH	10/17/97	12/31/99	
	MOE	7/1/99	6/30/00	A
	Taiwan	1/1/92		B
Taipei AM	CV	2/4/97	2/4/00	
	MOE	2/99	2/00	
	TF	7/15/99	7/14/00	
Taipei MCRC	Alaska	2/1/99	1/31/00	
	Wildfire	7/1/99	6/30/00	
Tampa MOSI	Africa	12/19/97	9/30/00	S
	Alaska	3/17/99	9/30/00	B
	DIS	12/1/95		S
	Dolphins	3/17/99	9/30/00	A
	Everest	10/1/99	9/30/00	S
	LS	5/28/99	12/16/99	B
	SE	12/1/98	9/30/00	S
	Trex	5/28/99	1/3/00	A
	TTL	7/1/95		S
Tampico Ram	SFTGS	9/99	10/00	
	SupeSpee	7/23/99	7/22/00	
Tempe	AEK	10/8/98	11/26/99	B
	Extreme	6/99		B
	ITD	10/1/98	12/31/99	S
	Trex	1/14/99	12/31/99	B
Tianjin	Africa	1/1/98	12/31/00	
Tijuana	Everest	6/5/99	1/4/00	
	Trex	3/6/99	10/10/99	
Tokorozawa	RFTS	4/1/97	3/31/00	A
Tokyo IMAX	Africa	4/18/98		B
	E3D	7/1/99	12/31/99	A
	S&R	10/2/99	12/31/99	
	Trex	7/3/99	12/31/99	B
Toronto FP	Extreme	6/11/99		B
	S&R	10/8/99	12/31/99	
Toronto OP	Africa	10/99	9/00	
	Amazon	5/1/99	4/30/00	
	FEOC	7/7/99		
	MOE	1/99	12/99	
	ZC	10/1/99	5/31/00	S
Toronto OSC	CV	11/1/97	11/1/99	
	Everest	5/7/99		B
	GP	9/99	3/00	A
	SE	3/6/98	3/31/02	S
	Wolves	5/7/99	12/31/99	A
Townsville	MOE	7/1/99	11/1/99	
	TR	2/1/99		
Tsuruga	L5	9/1/99	3/31/00	
Valencia Edw	Extreme	7/99		B
	Trex	7/2/99	12/31/00	
Valencia Spn	BP	4/17/99	4/16/01	
	DIA	4/17/98	4/16/00	
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	Alaska	6/4/99		B
	DIS	10/7/97	12/31/99	
	Extreme	4/9/99	12/30/99	A
	IOTS	6/4/99	12/31/99	
	ITD	3/1/97	10/7/99	B
	S&R	10/8/99	12/2/99	B
	T40	6/1/97	12/31/99	B
	Trex	12/18/98	12/31/99	A
Vancouver SW	CV	11/7/97	11/7/00	S
	Everest	1/5/99		B
	LS	10/15/99	3/00	B
	OG	10/15/99	3/00	A
	Wolves	4/15/99	10/13/99	A
Vantaa	OG	9/1/99	8/31/00	
Vaughan FP	E3D	5/19/99	12/99	A
	Extreme	7/2/99	1/30/00	B
	S&R	10/8/99	12/31/99	
	SE	9/1/99	6/19/00	
	Trex	2/12/99	2/12/00	
Victoria	MOE	5/11/99	11/99	A
	Wolves	9/14/99		A
Vienna	CV	10/1/99	12/31/99	
	DIA	7/20/99	12/31/99	
	Extreme	10/1/99	12/31/99	B
Virginia Beach	EOTS	4/1/98	4/30/01	
	FMHG		6/15/00	S
	Imagine	4/1/98	4/30/01	
	ITD	6/15/96	4/30/01	
	LB	6/96	4/01	B
	Trex	1/8/99	4/30/01	
Wakayama	Africa	9/1/99	10/10/99	A
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96		A
	MTM	5/21/97		B
	TF	7/1/76		A
	Wolves	9/4/99	1/15/00	E
Wash NMNH	AEK	5/12/99	12/31/00	A
	MOE	5/99	12/99	
Winnipeg	AEK	7/1/98	11/26/99	
	Extreme	6/18/99		A
	IOTS	7/16/99		
	Trex	12/12/98		
Xalapa	Alaska	3/1/99	10/31/99	A
Yellowstone	Alaska	6/27/99	10/1/99	B
	Wolves	4/1/99		A
	Yell	6/94		A
Yunelin Hsien 1	Alaska	2/1/99	1/31/00	
	MOE	1/1/99	12/31/99	
	Whales	1/1/99	12/31/99	
Zion	Whales	7/9/99	12/31/99	B
	ZC	4/1/99	10/31/99	A

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
ChanJian	Chang Jiang: The Great River of China	1999		DTI
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX
EpicJour	Epic Journeys: The Great Migrations	1999		HMNS
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		MILF
FITS	Flowers in the Sky	1990	MC	IMAX
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
FTM	Freedom to Move, A	1985		IMAX
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GP	Greatest Places	1998		SMM
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		G47
Imagine	Imagine	1994	3D	IMAX
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea, The	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		MILF
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OG	Olympic Glory	1999		MEGA
OMATS	Old Man and the Sea, The	1999		OEI
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PDF	Patrouille de France, La (aka Max. Vel.)	1999		DCI
PO	Polynesian Odyssey	1991		PCC
RFTS	Reach for the Sky	1993		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	unk
SFTGS	Search for the Great Sharks	1992		SMM
ShinSymp	Shinsyu Symphony	1995		MILF
SI	Survival Island	1995		IMAX
SileSky	Silent Sky	1977		IMAX
SOA	Spirit of American	1999	870	unk
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SupeSpee	Super Speedway	1997		SLC
Sydney	Sydney: Story of a City	1999		TBS
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
Taiwan	Taiwan	1992		unk
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
Urushi	Urushi	1996		GOTO
VLBP	Viva La Blanca Paloma	1994		DTI
WABOS	We Are Born of Stars	1985	3D	IMAX
WAM	Water and Man	1985		XL
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

October 1999 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
65	Trex	12	BP	5	TF	2	SI	1	Heart
50	MOE	12	CV	4	LB	2	T90	1	HH
43	Everest	12	GC	4	Speed	2	TRF	1	MOTM
35	Extreme	11	GP	4	TBAA	2	WATE	1	Ozarks
32	ITD	11	OG	3	AA	2	ZC	1	PDF
30	AEK	11	SE	3	Beavers	1	Alamo	1	PO
24	E3D	11	SupeSpee	3	IA	1	ChanJian	1	RFTS
23	Alaska	10	ATSOT	3	Niagara	1	Discov	1	Sedona
22	TR	9	DIA	3	SC	1	Dolphins	1	ShinSymp
18	LS	8	Yell	3	SFTGS	1	EOTS	1	SileSky
18	Wolves	7	MOF	3	SOLOE	1	EpicJour	1	SOA
17	IOTS	7	MTA	3	WABOS	1	FEOC	1	Sydney
17	MTM	7	TTL	2	AlienAdv	1	FITS	1	Taiwan
15	DIS	6	RSATM	2	EMSH	1	Flyers	1	Urushi
15	L5	6	WOC	2	FOK	1	FMHG	1	VLBP
15	Whales	5	Antarc	2	FP	1	FTM	1	WAM
14	Africa	5	OMATS	2	HD	1	GAW		
14	Amazon	5	ROF	2	Imagine	1	GBR		
13	S&R	5	T40	2	MG	1	HC		
13	Wildfire			2	Seasons	1	HCBTD		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

Alter/Vision Productions, Inc.
3540 N. Southport Ave. #510
Chicago, IL 60657-1436 USA
Tel: 773-404-7279
Fax: 773-404-4565

American Museum of Natural History
79th Street and Central Park West
New York, NY 10024 USA
Tel: 212-769-5000
Fax: 212-769-5233
http://www.amnh.org/

Arizona Mills IMAX Theater
5000 Arizona Mills Circle, Suite 667
Tempe, AZ 85282 USA
Tel: 480-897-7744
Fax: 602-730-1411
http://www.imax.com/tempe/

Ballantyne/Strong International
4350 McKinley Street
Omaha, NE 68112 USA
Tel: 402-453-4444
Fax: 402-453-7238
http://www.ballantyne-omaha.com/

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

BMW Pavilion IMAX Cinema
P.O. Box 50070
Victoria and Alfred Waterfront
Cape Town, 8002 SOUTH AFRICA
Tel: +27-21-419-7365
Fax: +27-21-419-7791

British Film Institute IMAX Theater
1 Charlie Chaplin Walk
South Bank, Waterloo
London, SE1 8XR ENGLAND, UK
Tel: +44-171 902 1210
Fax: +44-171 902 1212

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-6839 USA
Tel: 818-567 5007

Caesar's Palace
3570 Las Vegas Boulevard South
Las Vegas, NV 89109 USA
Tel: 702-731-7110
Fax: 702-731-7331
http://www.caesars.com/palace/win/

Canadian Museum of Civilization
100 Laurier Street
PO Box 3100, Stn B
Hull, QC J8X 4H2 CANADA
Tel: 819-776-7021
Fax: 819-776-7122
http://www.civilization.ca/cmc/cmceng/welcmeng.html

Carnegie Institution of Washington
1530 P Street, NW
Washington, DC 20005 USA
Tel: 202-387-6400
http://www.ciw.edu/

Carnegie Science Center
One Allegheny Avenue
Pittsburgh, PA 15212-5850 USA
Tel: 412-237-3400
Fax: 412-237-3375
http://www.csc.clpgh.org/

Children's Museum of Indianapolis
3000 North Meridian Street
P.O. Box 3000
Indianapolis, IN 46206 USA
Tel: 317-924-5431
Fax: 317-921-4019
http://www.childrensmuseum.org

Cincinnati Museum Center
1301 Western Avenue
Cincinnati, OH 45203-1127 USA
Tel: 513-287-7017
Fax: 513-287-7002
http://www.cincymuseum.org/index.html

Cinema Plus Pty. Ltd.
Locked Bag A5035
Sydney, NSW 1235 AUSTRALIA
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Fax: +61-2-9261-2494
http://www.imax.com.au

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Tokyo, 107-0052 JAPAN
Tel: +81-3-3582-2691
Fax: +81-3-3589-3209

D.C. Bar Sections Office
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Washington, DC 20005-5937 USA
Tel: 202-626-3463

David Clark, Inc.
7205 Oakridge Ave
Chevy Chase, MD 20815 USA
Tel: 301-907-9581
Fax: 301-907-9510

Delorme Films
5 Rue Farman, Voisins-Bx
Paris, 78960 FRANCE
Tel: +33-1-30 57 57 03
Fax: +33-1 30 57 96 44

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji ,Chuo-ku
Tokyo, 1041-8411 JAPAN
Tel: +81-3-5551-8815
Fax: +81-3-5551-9873

Denver Museum of Natural History
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-370-6357
Fax: 303-370-6044
http://www.dmnh.org

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Digital Projection International, PLC
Greenside Way, Middleton
Manchester, M24 1XX ENGLAND, UK
Tel: +44 -161 681 6500
Fax: +44-161 684 7674
http://www.digitalprojection.com/

Dunbartonshire Enterprise
Loch Lomond Project Site Office
Old Luss Road
Balloch, G83 8QW SCOTLAND, UK
Tel: +44-1389-721500
Fax: +44-1389-720603

Eclipse Entertainment Inc.
67 Caroline Street South, Suite 6C
Hamilton, ON L8P 3K6 CANADA
Tel: 905-527-5735
Fax: 905-527-8090

Extreme Productions **EP**
802 24th Ave SE, 2nd floor
Calgary, AB T2G 1P4 CANADA
Tel: 403-263-6029
Fax: 403-263-6130

First E Productions **FEP**
Haghulta Vägen 32
Värmdö, 139 34 SWEDEN
Tel: 46-857-02-0665

Gardella and Associates
64 Katherine Road
Watertown, MA 02472 USA
Tel: 617-926-3480
Fax: 617-926-8252

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Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
http://www.cite-sciences.fr/

Giant Screen Sports **GSS**
815 W. Van Buren, Suite 305
Chicago, IL 60607 USA
Tel: 312-243-9740
Fax: 312-243-9739

Giant Screen Theater Association
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-523-8146
Fax: 705-523-9844
http://www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103

Great Lakes Science Center
601 Erieside Avenue
Cleveland, OH 44114 USA
Tel: 216-696-2844
Fax: 216-736-7905
http://www.greatscience.com/

Groupe 47 **G47**
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Ile de la Reunion, 97434 FRANCE
Tel: +262 24 48 93
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Gulliver
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Fax: +33-1 47 58 89 08
http://wwwusers.imaginet.fr/~seventy/

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http://www.helio.com.au/index.html

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Fax: +34-963 355 331
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http://www.hfmgv.org/

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Fax: 713-523-4125
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http://www.cinemaxquebec.qc.ca/

Imax Ltd. **IMAX**
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Fax: 905-403-6450
http://www.imax.com/

Imax Space Ltd.
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Toronto, ON M4Y 1S2 CANADA
Tel: 416-960-4434

Iwerks Entertainment **IWRK**
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Fax: 818-841-7847
http://www.iwerks.com/

JQH Film Entertainment, Inc. **JQH**
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Houston, TX 77005 USA
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Laserium/Laser Images, Inc.
6911 Hayvenhurst Avenue
Van Nuys, CA 91406 USA
Tel: 818-997-6611
Fax: 818-787-7952
http://www.laserium.com

Liberty Science Center
Liberty State Park, 251 Philip Street
Jersey City, NJ 07305-4699 USA
Tel: 201-451-0006
Fax: 201-451-6383
http://www.lsc.org/

Louisville Science Center
727 West Main Street
Louisville, KY 40202-2681 USA
Tel: 502-561-6100
Fax: 502-561-6145

LTB Productions, Inc.
137 Berkeley Street
Toronto, ON M5A 2X1 CANADA
Tel: 416-360-0053
Fax: 416-360-1253

Lynbrook Productions
CAC House
15 Home Street
Edinburgh, EH3 9JR SCOTLAND, UK
Tel: +44-7977-769397

M101 Productions
114 rue des Pyrenees
Paris, 75020 FRANCE
Tel: +33-1-4373-8966
Fax: +33-1-4373-8966

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
http://www.macfreefilms.com/home.html

MajorMaxCo. Ltd.
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Kwan Ladyao Khet Jatujak
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Tel: +662-511-5598
Fax: +662-511-5599
http://www.imax.com.au/theatres/index.html

Mandalay Media Arts
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Fax: 310-441-2595

Maryland Science Center
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Fax: 410-545-5974
http://www.mdsci.org/index.html

MegaSystems, Inc. **MEGA**
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
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Fax: 610-293-3253

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Apple Valley, MN 55124 USA
Tel: 612-783-1603
Fax: 612-783-1628
http://www.imax3d.com/

Motion International Large-Format **MILF**
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Fax: 514-985-4459

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Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510

Multimedia Research
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Bellport, NY 11713 USA
Tel: 516-286-8925
Fax: 516-286-8925

Museum of Science and Industry **MSI**
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Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

National Museum of Natural History
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Washington, DC 20560 USA

National Science Foundation
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Arlington, VA 22230 USA
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http://www.nsf.gov

National Wildlife Productions
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Vienna, VA 22184 USA
Tel: 703-790-4077
Fax: 703-790-4076
http://www.nwf.org/nwf/nwp

Northern Sun Productions
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Los Angeles, CA 90046 USA
Tel: 323-655-0593
Fax: 323-655-7302

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Fax: 617-787-7843
http://www.wgbh.org

nWave Pictures
3000 Olympic Blvd.
Santa Monica, CA 90404 USA
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Ontario Mills Ultrascreen
4553 Mills Circle
Ontario, CA 91764 USA
Tel: 909-476-2144
Fax: 909-476-2149
http://www.ultrascreen.com

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
http://www.pacsci.org/default.html

Panasonic IMAX Theatre
31 Wheat Road
Darling Harbour, Locked Bag 25
Pyrmont, NSW 2000 AUSTRALIA
Tel: +61-2-9281-3300
Fax: +61-2-9281-3833
http://www.imax.com.au/sydney/index.html

Peregrine Pictures
PO Box 1392
Telluride, CO 81435 USA
Tel: 970-728-6990
Fax: 970-728-6990

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068

Principal Media Group
Picture House
65 Hopton Street, Bankside
London, SE1 9LR ENGLAND, UK
Tel: +44-171-928-9882
Fax: +44-171-928-9886
http://www.principalmedia.com/

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12030 Sunrise Valley Drive, Ste 180
Reston, VA 20191 USA
Tel: 703 391 8045
Fax: 703 391 8049
http://www.prismasports.com/

Reuben H. Fleet Science Center
1875 El Prado, Balboa Park
P.O. Box 33303
San Diego, CA 92103-3303 USA
Tel: 619-238-1233
Fax: 619-685-5771
http://www.rhfleet.org/

Rigaud Production
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Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

Royal British Columbia Museum
PO Box 9815 Stn Prov Govt
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Fax: 250-356-8197
http://rbcm1.rbcm.gov.bc.ca/index.html

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http://www.saabusa.com

Science Museum of Minnesota **SMM**
101 East 5th Street
Saint Paul, MN 55102 USA
Tel: 651-221-4504
Fax: 651-221-9433
http://www.smm.org/

Science Museum of Virginia
2500 West Broad Street
Richmond, VA 23220 USA
Tel: 804-367-6552
Fax: 804-367-9348
http://www.smv.mus.va.us/

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Tel: 705-522-3701
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http://www.scienceplace.org

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Fax: 407-632-7448
http://www.1570films.com

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Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky East, Inc. **SEI**
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc. **SHE**
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-687-5455

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Sony Theaters Lincoln Square
1998 Broadway
New York, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
http://www.theatres.sre.sony.com/imax/

Sony-Loews Theatres
711 5th Avenue, 10th Floor
New York, NY 10022-3109 USA
Tel: 212-833-6377
Fax: 212-833-6054
http://www.spe.sony.com/Pictures/sonytheatres/imax/

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

TAARNA Studios
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

Total Big Screen Distribution Pty Ltd.
119 Evans Street, Rozelle
Sydney, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

Vista Collaborative Arts, Inc.
896 Cambie Street, Ste 304
Vancouver, BC V6B 2P6 CANADA
Tel: 604-602-6089
Fax: 604-602-6069

Waldorf Astoria Hotel
301 Park Ave
New York, NY 10022 USA
Tel: 212-355-3000

Walt Disney Pictures
500 S. Buena Vista St
Burbank, CA 91521 USA
Tel: 818-560-2039

Water Planet
Box 2058
Stockholm, 10312 SWEDEN
Tel: +46-8-220070
Fax: +46-8-220470
http://www.waterplanet.se/NEW/n/

Westmorland Film Ltd.
Westmorland Place
Orton, Penrith CA10 3SB ENGLAND, UK
Tel: +44-1539-624511
Fax: +44-1539-624928

White Mountain Films
165 East 80th Street
New York, NY 10021 USA
Tel: 212-249-6508
Fax: 212-794-2993

Wild Child Entertainment, Ltd
69 Church Street
Seymour, CT 06483-2611 USA
Tel: 203-888-2405
Fax: 203-888-2405

Willy Bogner Filmproduktion GmbH
Sankt-Veit-Strasse 4
Munich, Bavaria D-81672 GERMANY
Tel: +49-89-43606-464
Fax: +49-89-43606-487
http://www.bogner.com

Wire Frame Films. Ltd.
110 Spadina Ave, Suite 801
Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
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Classifieds

POSITIONS SOUGHT

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To obtain a copy of my resume and references, please contact Jeff Tulloch, 306-791-7949, or e-mail jefftulloch@hotmail.com at your earliest convenience.

Analyst/Research Coordinator

If you are searching for a financial analyst or research coordinator, look no further! I am graduating from Cal Poly State University with a BS in Business Administration, concentrations in Finance and International Management, and a minor in Economics.

I have extensive knowledge of the large format industry, recently completing an in-depth analysis noted in the LFCA's *Original Cinema* newsletter and working as a production assistant for the LFCA '99 Conference and Film Festival.

Other experience includes an internship at Lucasfilm THX and serving as Executive Director of a statewide, student-run International Careers Symposium. I am a high-energy worker who strives to exceed expectations, and has exceptional organizational and project management skills.

For a copy of my resume, please contact Brian Barnes at 805-481-1586 or bbarnes@calpoly.edu.

POSITION OPENINGS

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Large Format Cinema Association seeks behind-the-scenes star to produce Conference and Large Format Film Festival, scheduled May 17-20, 2000, in L.A. Paid, free-lance, part-time position for energetic, detail-oriented, pro-active person based in L.A. Responsible and outgoing, excellent organizational, computer, telephone, writing, and people skills. Start immediately. 10-20 hrs/month through October, 20-40 hrs/month November-January, 40+ hours/week February-May.

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Giant Screen Sports, a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company currently has two films slated for release next year, *Michael Jordan to the Max* and *The World's Game*, as well as a few other film projects in development. If interested, please mail or fax a cover letter and resume to:

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SHORTS

Fantasia premieres sell out

Tickets for two premiere performances of **Disney**'s ***Fantasia 2000*** at Carnegie Hall in New York sold out in less than six hours last month. The Dec. 18 and 19 shows, which will feature live accompaniment by the London Philharmonia under the direction of James Levine, will be presented in 35mm, not 15/70. Similar concert performances are planned for London, Paris, and Tokyo before the film opens in IMAX theaters on Jan. 1.

A New Year's Eve black-tie benefit gala in Pasadena will also feature the film and the live orchestra performance, as well as an "Epicurean feast" and live music from Chicago and Big Voodoo Daddy. A portion of the proceeds from the $2,000-per-head event will benefit the California Institute of the Arts. Tickets for the gala are still available.

New 3-volume LF directory

Paris-based **Giant Screen Consulting** has published *The Directory of Giant Screen Theaters* in three substantial volumes: "Inventory of Giant Screen Theaters," "Fact Files of Giant Screen Theaters," and "Who's Who of Giant Screen Industry." Giant Screen Consulting is a division of **M101 Productions** whose principals, **Emmanuelle Michaux** and **Julien Bollée**, are contributors to *MaxImage!* (However, *MaxImage!* has no business relationship with either regarding the *Directory*.)

The first volume provides lists of LF theaters, similar to those in the *White Oak Inventory of Large Format Theaters*, sorted by opening date, geography, format, and other criteria. This volume also includes some 30 pages of analysis of trends in LF theater building. (A portion of this section was the basis for "360+ Theaters by 2000" in the April 1999 issue of *MaxImage!*)

The second volume provides full details on each of the theaters listed in the first, including parent company, address, phone and fax numbers, contacts. The third lists some 1,200 people and 500 companies involved in the LF industry, sorting by company name, individual's name, and business category.

The set is not flawless – the analysis section, although understandable, is not written in idiomatic English, and the database contains occasional errors (as nearly any database must). But there are interesting new features: lists of the 20 largest and smallest theaters by seats and by screen or dome size. In sum, the directory represents a substantial increase in the knowledge available to an otherwise data-starved industry. Bollée tells *MaxImage!* that future editions will be available on CD-ROM.

The set is available from Giant Screen Consulting for US$149 by e-mailing giantscreen@aol.com, faxing 530-239-3342, or phoning 530-238-3338.

IMAX to appear on Canadian stamp

IMAX will be the subject of a CDN$0.46 stamp issued by Canada Post, part of a 68-stamp special issue, "The Millennium Collection," that celebrates important Canadian people, institutions, and events. A limited edition volume of the collection was released on Sept. 15, and 17 souvenir sheets of four different stamps each will be available in January 2000. Canada Post's Web site is www.canadapost.ca.

Other subjects in the collection include **Le Cirque du Soleil**, the **National Film Board of Canada**, Canadian philosopher Marshall McLuhan, and Pablum, the baby food invented by a Toronto pediatrician.

Scottsdale IMAX closed

The **IMAX Theatre Scottsdale** in suburban Phoenix, AZ, closed at the end of June, the final holdout in a now defunct shopping mall, the Scottsdale Galleria, that had been in a long, slow decline. The theater, opened in September 1991, was the first in the Phoenix area, but was joined by the **Arizona Mills IMAX**, a 3D house, in nearby Tempe in March of 1998.

Imax Corporation officials said in June that they hoped the theater could be reopened, but no viable alternate use for the Galleria (which might save the existing theater) has yet been proposed. Public funding for The Canals, a redevelopment project near the Galleria that held some possibilities for a new IMAX 3D theater in Scottsdale, was defeated in September. While this does not kill the project, it makes the return of IMAX to Scottsdale unlikely.

E3D renamed *3D Mania!*

In September **nWave Pictures** launched a new promotional campaign for ***Encounter in the Third Dimension*** that renames the film ***3D Mania! Encounter in the Third Dimension***. Although the film itself is untouched, posters, banners, and standups with the new name will be available at the theater's option. **Mark Katz**, president of **nWave Pictures Distribution** tells *MaxImage!* the company hopes the new title will be "more marketable."

XLargo re-releases *Water and Man*

Paris-based distribution company **XLargo** will release a newly revised version of the 1985 LF film, ***Water and Man***, originally produced by **La Géode**. The new version, directed by original director **Pierre Willemin**, and executive produced by **Dominique Rigaud**, has been re-edited and given a new narration that will be available in English and French.

The film deals with the vital relationship man has with water, travelling the world to show the many ways this precious resource affects humans. The revised edition will be released in January 2000 in 15/70 and 8/70.

Nova launches *Endurance* Web site

A Web site that will document the pro-

*(See **SHORTS** on page 14)*